

monkeybite

Issue # 3 - Winter/Spring 1998 **\$3.00**

In U.S. Cash



brutal truth Slap A Ham Records UNRUH



CODEXIII

hemlock

GASP

ASSHOLEPARADE

Pessimiser JESUIT WELLINGTON.

SUPPRESSION / Benjy Split flexi



Also: Record Reviews/ Pictures of Monkeys/ Pictures of Bands/ Albino Gorilla/ Proctor & Gamble Exposed/ Simian Opinion & more POA stuff!!

The Grand Council of Apes



CONTRIBUTION POLICY

We gladly accept any live band pictures you would care to send. Don't feel bad if we don't print them. Chances are we will, if they're good. We would also like stories of real life simian encounters. If you've had contact with non-human primates outside of a zoo or circus, write it down and send it on over. Any pictures of monkeys & apes are also appreciated. If you want your record reviewed, send 2 copies to Super Urine Monkey. He'll send one to the Admiral. We still don't want record reviews, but if you'd like to write an article, letter, show review or some other boring crap that we'll probably hate, send it to Super Urine Monkey. If it fits the 'zine, it'll go in. If not, don't get all soggy about it. You're only human, so we understand the limits of your capabilities.

Super Urine Monkey:

Co-Editor/Publisher, writer, features, interviews, revealer of human atrocity, bonobo lover, lazy stoner

Admiral Andrew:

Co-Editor/Publisher, interviews, features, marketing monkey, Jedi Gorilla, minion of the Law Giver, lazier stoner

Leia Organa:

Interviews, pix, Strawberry Shortcake cavalcade

The Blood Sucking Monkey from Outer Space:

Interviews, Satanic Skull Crusher.

Corpselos:

Interview helper, Pornomonkey

Evil Oompa-Loompa on Boo:

The adventures of Ace Freebase

Jobe Bittman:

Other Monkey comic

Mafioso Monkey:

Memoirs

Special guest columnist

Chris Eldermankey

Thanks to all others who donated pix or whatever:

Darren, Ty, Jason, Tyler, Travis, Mitch, Ahm, Fabio, Kim, K.C., Alex from Queens for the awesome cover photo of Chris having a spazz, and anyone else we forgot because things got misplaced or forgotten.

Issue # 4 Due out Summer of '98

Interviews with Systral, Hellchild, Opstand, His Hero is Gone, Unit 11:74, Thug/Bovine, Agoraphobic Nosebleed, Cavity, Godstomper, Pete the Sticker Guy!, Bob & Grandpa, Drop Dead, Seven Foot Spleen, and much more!! Also: CD comp with Cattlepress, Corrupted, ex-Grief, Seven Foot Spleen, Noothgrush, Thug, and more yet to be confirmed bands.

WE MEAN IT THIS TIME! THE NEXT ISSUE WILL REALLY HAVE THIS SHIT!!

Ad Rates

Full pg (7 1/2 x 10") **\$60**

1/2 pg (7 1/2" x 5") **\$30**

1/3 pg (5" x 5") or (2 1/2" x 10") **\$20**

1/6 pg (2 1/2" x 5") **\$10**

We still don't do classifieds. Why bother? Nobody cares.

Deadline for next issue:

May 1st (subject to change - write to S.U.M. for updates)

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Monkeybite

Issue # 3 / Winter/Spring 1998

Hello there! Admiral Andrew here and on behalf of Super Urine Monkey and myself, welcome to the much delayed Monkeybite #3. Thanks for being patient, it's basically my fault that this issue is late, so I'm sorry. But when the shit comes down, some things have to go on the back burner. This 'zine is important to me and I know Super Urine Monkey feels the same, so we are committed to future issues and are pretty psyched about what we have lined up. Now, to clear some things up about the issue you are holding in your hands: In the last issue we said this one would contain a Bastard Lounge 7". Well, Bastard Lounge is a side project of Man is the Bastard members and we all know MITB is one of the busiest fuckin' bands around. Therefore, the good ol' boys in Bastard Lounge couldn't record in time for this issue. However, Kenyon (of both projects) assured us that they are recording soon, so it will be forthcoming (Probably in issue #5 – issue # 4 will have a CD comp of all slow bands. Take note that we will be the first to release an all slow comp). So anyone who has a problem – Sorry, champ, you need to get some sort of life. We hope you enjoy the Suppression/Benumb live flexi, because these are 2 of the sickest bands from either coast. If you don't, then you are obviously a hopeless loser who enjoys techno. Also in the last issue we said that certain bands would be featured in this issue, and as you can see, they weren't. Sorry, we just didn't get around to it or certain interviews fell through. Blah blah blah. Next issue, the bands we've stated on the opposite page will definitely be in the shit. So don't piss your pants in a state of alarm. We are taking care of the shit.

LISTEN UP SLACKERS!! Starting next issue we will be naming names of distributors and people who haven't paid us for Monkeybite #1 and #2 (and #3 if it goes that far). So you can't say you haven't been warned. We need the money to print new 'zines and records, so get your shit together. You know who you are, so contact us with your lame excuses and proceed to pay us! We are not threatening anybody, just reminding you people of what is to come. Call me at 718-326-0012 and let me know when you're sending out that check. Thanks, champs! Thanks to all the distributors and cool people who are on the level and pay us on time. We truly appreciate your support. Thanks to all the people who order 'zines and write. Keep those letters coming. Where's the hate mail, you posers?! Just remember that your existence is a cancerous growth on planet Earth. There is no cure for cancer.

Admiral Andrew's top 10

- 1) 16 - "Blaze of Incompetence" CD
- 2) Eyehategod - live
- 3) Thug/Green Machine split 7"
- 4) Capitalist Casualties - "Dope & War" 7"
- 5) Pete from Benumb's phone messages
- 6) Fu Manchu - "The Action is Go!" CD
- 7) Deadly Encounters 7" comp.
- 8) Kvikksolvguttene - "Gamlem" CDEP
- 9) "Requiem for a Dream" - novel by Hubert Selby Jr.
- 10) Iron Monkey - s/t CD



"Hey, Ma? Some asshole human dressed me up like a '70s business man, so I beat him to death with this phone. I'll be home as soon as I figure out how to drive his car. Do you want dark meat or light?"

Super Urine Monkey's Top 10

- 1) Sitting in silence with the lights off.
- 2) Corrupted - "Paso Inferior" CD
- 3) Systral - song on "Complacency" comp.
- 4) Seven Foot Spleen - "Boredom & Disease" 7"
- 5) Revealing my true inner self unto my god
- 6) Enewetak - "And the Beat Goes on" LP
- 7) Thorr's Hammer - song on "Awakening" comp

I'm not gonna review the CD, but their song "Troll" is pure punishment.

- 8) Ire - s/t 7"
- 9) Unit 11:74 - 7" & split
- 10) Sleep - "Dopesmoker" - Hope this gets released.

I'd Rather be Sleeping



By Admiral Andrew

Part I. Feel the Darkness

Everywhere I go, at every moment, I feel a dark cloud hanging over my head. I feel the impending doom as that cloud is about to rain a bunch of dark shit onto me. No matter what I do and no matter how good things go for me, something comes along and fucks it up. How do I escape the darkness? Should I surround myself with happy go fucky people and go to happy go fucky places? Nah. I'd rather wallow in it. Because no matter who I'm with or where I go, I usually end up hating the person or the place big time. There's no solution to the endless cycle. Slow music helps, but it's a constant reminder that life sucks. The only comfort I have sometimes is that I'm not the only one that's fucked. We're all fucked. This world is completely fucked. It's funny to watch it become more fucked up, knowing we can't do anything about it. I like to watch all the happy go fucky people scurry about in their happy little world. I just laugh with the knowledge that they're even worse than me because they won't admit that they're fucked. At least I admit it. I embrace the darkness. Welcome to the world of self-hate core.

Part II. Crossover

Do you remember the term crossover? It started in the late '80's when a lot of hardcore bands started to use elements of metal into their sound. A lot of people hated bands for this. Not me. I fuckin' loved it! The genre of crossover has spawned some of my favorite records of all time and I've got some news for you - If it wasn't for a lot of the late '80's crossover bands, I don't think powerviolence would even exist. Just ask bands like Spazz, His Hero is Gone and Assuck. They all have some of the same elements as some of the bands and albums I'm about to mention. Here's my top 5:

1) *Corrosion of Conformity - "Animosity"*

A fuckin' classic album that captured harsh sounds combined with amazing anguished lyrics. "Prayer?", for example, is one of the best hardcore songs of all time. Eyehategod heavily bites off this album and Eric Wood owns the actual bass Mike Dean played on this record.

2) *D.R.I. - "Dealing with It"*

I was a big D.R.I. fan. While I loved their first LP, when I got "Dealing with It", I lost my mind! I couldn't believe how good it was and how fast! Also check out their crossover LP. It's OK. Ask Capitalist Casualties and Despise You about D.R.I.

3) *Cryptic Slaughter - "Money Talks"*

A big progression over their classic LP "Convicted". This album rips with hardcore fury from start to finish. "Are these your heroes? Well, they're not mine".



Fuckin' killer! Their third LP, "Stream of Consciousness" is great and was underrated. It's all downhill from there, so stick with the first 3. Spazz did a cover of Cryptic Slaughter's "M.A.D." on their "La Revancha" LP.

4) *Suicidal Tendencies - s/t LP*

An instant crossover classic. They had everyone liking them: metalheads, punks and hardcore kids, skaters etc. This LP was the soundtrack to freshman year in catholic high school for me. I still get the chills when I hear it. If you don't have it, you have to get it. Avoid any of their other LPs. Despise You did a Suicidal cover on Reality part #2.

5) *Crumbsuckers - "Life of Dreams"*

The mighty Crumbsuckers weren't as popular as the aforementioned but they were just as good. Chris Notaro possibly had the hardest voice in hardcore at the time and the rest of the band were brilliant players. "Life of Dreams" is a perfect crossover LP. Avoid their second LP, "B.O.M.B.", it sucks. Why doesn't anyone do a Crumbsuckers cover?

Honorable Mention: *Prong - "Primitive Origins"*, *Wermacht - "Shark Attack"*, *Leeway - "Born to Expire"*, *Carnivore - "Retaliation"*, *Ludichrist - "Immaculate Deception"*.

If you can get any of these albums, you'll be on the right track. More people should start bands like these. Don't rip off Spazz and Drop Dead. Those bands are still around. Be influenced by the bands that started this shit. Let's bring crossover back!!

Part III. Giving up on chimps

I've changed a lot since Monkeybite # 2 came out and I've come to the realization that I'm not really into writing about monkeys anymore. Don't get me wrong, I'll still expose humans for the fuckers they are, but I guess I'll leave the monkey business to Super Urine Monkey. Don't worry, he'll do a good job. This means I'll be 100% into the music coverage in Monkeybite, so expect the interviews and reviews etc. to get better. See, we'll still hook you up. Don't quit hardcore to listen to techno. Hang with us for a while. We'll show which hardcore bands deserve the attention. OK, pal? Write me with comments and suggestions on this.

Part IV. Selby

My favorite writer is Hubert Selby Jr.. I've never read more depressing books by anyone else. Every sentence you read by him is like severe punishment. Selby himself is a fucked up individual who's been on the brink of death more than once. He must have had a miserable life to write with such despair. I implore you to read his work because he'll tap into your dark side. You'll probably have some serious revelations about yourself. I know I did. He's only written 5 novels. They are: "Last Exit to Brooklyn" (Made into a bad movie), "Requiem for a dream" (Heroin anyone?), "The room" (Jail is no good), "The Demon" (Random murder is cool), and "Song of the Silent Snow" (Twisted short stories). Check out Hubert Selby Jr. You won't be sorry. Then again, maybe you will!

chimp chat

By Super Urine Monkey

I've been thinking a lot lately about music and politics. There are a few things that have been bothering me about the way the combination of the two are viewed by members of "the scene". First off, what the fuck is up with this backlash against being "PC"? Being politically correct is not some whacko form of liberal fascism. Being politically correct means that you allow for every human's equality with all others. Using the words "jewed" or "gypped" to mean that you got ripped off are no less fascist than KKK directives or nazi slogans. The fact is, using terms that refer to a specific type of person as having an unfavorable status, whether intentional or not, presumes that you consider yourself superior to them, based merely on your race / gender / religion / height / physical capabilities / sexual orientation etc. This is the basis of fascism. Many of us who use these terms do not even realize we are doing it, or realize what we imply by using them. We often use terms learned from friends and family, not ever fully understanding the meaning of the term or its origins. Once I realized that referring to being economically slighted as being "Jewed" was extremely anti-Semitic (yes, people can be that ignorant), I decided to take up the term "gypped". This however, has the same implications of gypsies that the former term does for Jews. Ironically, it's a lot more likely that I have gypsy ancestry than Jewish. The point here is that not only are most of us unaware of the root of the word "gypped" (often misspelling it as "jipped" or some other such aberration), but even more of us are unaware of the implications of using such a word in a derogatory manner. Such is the basis of the need for Political Correctness.

The backlash against PC ideals is almost even more ignorant and pointless as the fascist ideas the PC movement is trying to defeat. Being "offensive" to get attention or to stomp

out some sort of perceived threat of equality is more pointless and moronic than actually having some rationale for your hatred. Being that our concept of reality is based on the intake of information, it seems likely that direct human contact is not solely responsible for the generation of this backlash. At some point during this century, our culture crossed a line, on the present side of which our parents decided to let the television raise their children. Most of my childhood memories are of cartoons, commercials and the Six Million Dollar Man. The process by which this transformation occurred may have been a fluke, but the outcome certainly isn't. If you honestly believe that this is a truly free society and that you're not being controlled, think again. Corporate America is America; they are one in the same. The thoughts you process are at least somewhat guided by the force of your surroundings, and chances are, to some extent, Corporate



America is controlling your surroundings. Those of us that expose ourselves to only mainstream media (obviously not YOU, since you're reading this), will only think about what we've learned from those media. The "bias" that is inherent in the programming/editing decisions made to provide content, isn't as simple as being "conservative" or "liberal". The bias is handed down from those that own the media. What they want to instill upon their audience is not a bounty of pertinent information, but a grasp of control. Primarily, this control is based on consumerism. You watch, you see, you buy.

The secondary and tertiary levels of this control are not so obvious. The information we receive from corporate

media is usually NOT pertinent information, but false self-reflection, which depicts the average citizen (i.e. the viewer) as exactly what Corporate America wants him or her to be: The bickering trailer trash on talk shows, the grunting, sexist, bathroom obsessed husband/fathers on "Married with Children" and "Home Improvement", and more directly, the class-torn society that they need us to be in order to maintain control. The support of "individuality" (which culminated in the "me" decade of the '80s) over unity (which was recognized as a threat in the '60s) within our mainstream media serves the distinct purpose of dividing our society into tiny fragments. Each of us recognizes ourselves as a unit. That alone can actually be a good thing. However, we learn throughout our lives that as a unit, we are in competition with other units for basic elements of survival. What this entails is that there

must be some criteria for deciding who should be entitled to those elements of survival, and who shouldn't. Being that this competition was created by the culture controllers to drive consumerism (keeping up with the Jones's), we must delve into a tertiary level of control to understand how it works to support racism, sexism, homophobia etc. This level of control is established in order to keep our society at odds.

In "Beneath The Planet of the Apes", the mutants of the underworld used their mind power to force their enemies upon one another. "Divide and Conquer" is an ancient war technique and is the same as that being waged on our society. We are trained to perceive one another as threats to our individual existence.

We use knowledge based not on actual experience, but on the reality to which we are exposed through the corporate media. Even those of us who consider ourselves "underground" are not free from the grasp of this culture control. The division of "free-thinkers" into groups that consider the support of animal rights, gay-rights, and women's rights a joke is yet another tool of culture control. As long as enough of us consider these movements enough of a threat to our superior position in society that we feel the need to defeat them, we are doing our job as the puppets they have bred us to be. While we turn our attention towards other members of the counter-culture of which we're all a part, and cripple each opposing force with

negativity, we ignore the elements of our existence that make us "counter-culture" in the first place. What good is the "underground" if it only perpetuates the same divisions that plague the mainstream culture from which we are supposedly trying to flee? While we point our finger at "emo-fags", "crusty-bums", "druggie-losers" and so on (the divisions within this scene are too numerous to name), the forces that led us to recognize that division are eliminating freedom for others world wide. Some of us are actually politically active, and exist beyond the perception of division. Some of us pretend to be politically active to be "punk", when all we care about is how we're perceived as individuals in a sea of similar individuals. Some of us don't care about anyone but ourselves and don't even bother trying to hide it (the proud puppet), and some of us care so little, that we blindly mock those who are different for the mere sake of being recognized as an offensive or otherwise boisterous individual. This last example is that of a true tool, seemingly planted into our culture as a bomb, destroying any hope of making advances beyond the fascist mind-set that our mindless masses act upon every day. I'm not out to incite a giant group hug or anything. I just hope that you recognize who YOU are, and what purpose you serve in your culture. Are you really an individual, with your own ideas, and a passion to progress, create and explore? Or are you a scared puppet, robotically clashing with any force that seems foreign or contrary to your egocentric world? As the culture controllers churn out these puppets in devastating numbers, those of us who recognize them must seek to re-program them. While one could chalk up the perception of division as "human nature", I'd like to believe that there's more purpose to my existence than fear and hatred.

Endnote:

There are a few things written in this 'zine that you may find contrary to this article. Please note that while I could have edited or rejected these items (as we did with a few items in the last issue), I have chosen to print them as they were said and/or

written. To do otherwise would be censorship. I have no reason to protect anyone involved with this 'zine from a consensus that deems their words to be complete bullshit, fascism, juvenile, etc. I stand by the words in this article as my own views. If you disagree, I'd love to hear from you. If you are in disagreement with anything said by others in this 'zine, you are welcome to write to me, but please also voice your rebuttal directly to the offending band, writer, label, etc. Effective communication can and will destroy the forces that make life on this planet such a miserable hell.

Thanks - *Super Urine Monkey*



10 'Zine "Don'ts"

By **Chris Eldermankey**

This list was originally written by Chris for a different (metal) 'zine, which rejected it because they knew it was true and was too applicable to their readership. We chose to print it because its pretty funny, and may actually spur someone to write to someone. It is totally unedited, and as it says at the end, if you're mad, write to Chris. Thanks - S.U.M.

Interview 30 bands - Why interview 30 stupid bands when your zine is only 32 stupid pages? You interview the same dumb ass bands that mike, george, steve, and armando interviewed, and guess what? Your questions were just as boring as theirs! Save your mom the long distance charges and reprint their fuckin' bios.

The Brujeria Syndrome - Don't think you got the inside scoop on who's shat and when

and where. It's all been public knowledge for years. The fuckers are members of Seaweed, Los Cycos was the original suicidal line-up, and you believe anything you hear. I hate you.

"Show No Mercy" length thank you lists

Your retarded 'zine is out of rr3 lot #356 in South Dakota. I'd like to give a big decapitated metal thanks to: John "give me head" McMullin, Steve, the donaldson family, joe "sorry we fucked up the rehearsal room (ha ha)" henderson, mectacon (keep grinding! you guys are sick!!), jorge "hellblister" jiminez, and on and fuckin on. Kind of

makes me think that you give away all 30 copies of your shitty mag to the assholes on the thank you list so all you fags can sit around and congratulate each other thinking you're the center of the heavy metal universe. I think you're a fuckin' bored hippy looking for some attention.

Take yourself so seriously - All you assholes start your zine with an intro that includes at least one the following points: "Sorry this took so long", "send promo paks" and "don't send us any rap or glam". I wish you'd disappear. Nobody's success or downfall rides on what mindless shit you whine about in your dumb zine.

Nobody was on the edge of their seat waiting for it to come out, you'll never have mountains of shitty "promo paks" overflowing from your rural PO Box, and how the fuck is a rap group gonna send a fourth rate metal mag demos? Ummmm.....eat shit?

Follow the Trends - You used to breakdance, you listened to Ratt, you liked hip-hop, you were way into ultra-brutal death metal, and now you're "true" black metal. What the fuck does that mean? You're 20 years old. That puts you at a "seasoned" 6 years old when the "Melissa" LP came out. You're a fag.

Blank back cover/2" margins - Poor organization? No skills? No opinions? You couldn't even come up with a shitty drawing of some demon in the woods? You're kind of weak.

Staples through the text - Any asshole knows, "if you can't see it, you can't read it". All 6 of your readers spent 5 minutes tearing out staples just

to read about you asking Internal Bleeding brilliant questions like "what are your influences?", "any label interest?", and the most provocative question I've ever seen, "So...how's it going guys?" Fuck You.

Think you're shocking people - I've seen shit in numerous dumb 'zines like yours where it says "if anything in here offends you then fuck off!" You can't offend anyone with zero opinions and no ideas of your own. The unemployment rate is 19%. That's offensive. E.M.I. records had profits sunk into supplying guns to El Salvadoran death squads. That's brutal. Nike has 10 year old Vietnamese children making "Air Jordan" shoes at gunpoint. That's offensive. Shitty xerox reproductions of a couple assholes that were shot to death in some dirt field aren't shocking, brutal, or offensive. They're boring, bland, routine, and over-used, just like you.

Promise Release Dates - You fucking know when you print something stupid like "the next unholy issue to be unleashed upon the underground in january" you're a fuckin' liar. That piece of shit will be 8 months late and you'll have to start your first page introduction by saying (again), "sorry this took so fuckin' long... blah, blah, blah." You whine like a bitch. You deserve yourself.

Start a 'zine at all - There's way too many shitty zines already, the last thing we need is another one to get in the way. I'll bet my "Manitou" picture disc 7" that some of the most boring/un-opinionated/visually dull 'zines I've come across will be ten times better than any piece of shit you could glue together and xerox. Stick to sucking dick backstage, working at the mall, or some other "behind the scenes" job, because if you don't matter, you're not needed.

*if this list makes you mad, then it describes you, and I win. To further discuss why 99% of all 'zines are no longer interesting / meaningful / done for the right reasons - write me @ PO Box 4452 Inglewood, CA 90309. Send a stamp for reply, and no, I won't "spread your (stupid) ads" for overpriced / boring heavy metal demos.

love, chris elder

Check out Admiral Andrew's interview with Chris Elder in this issue and learn what other discouraging things he has to say.



I was born and raised a simple chimp in the rough side of the jungle. We did what we could to get by... we did what we HAD TO to survive. At an early age I was orphaned. A kind orangutan took me in as a son and later I became a soldier..... I am THE MAFIOSO MONKEY, and this is an excerpt from my memoirs.....



Eventually all the bloodshed, all the violence, all the beatings and murders are just a part of life. Is it uncivilized to feel this way? Or is it just a part of what we know as civilization? The day I killed my best friend was the day I knew I was now part of the whole scheme of things. The hairless apes call it the cycle of nature. The hairless apes don't know shit about our world. I remember the first time I was taken into

captivity like it was yesterday. I was out on a routine surveillance of the area around our compound, making sure all was well on that warm summer's eve. Everything seemed OK. I was now a high ranking officer in Zeus' army, having stopped his assassination which was to be taken on by my closest friend in association with the hairless apes. I let my mind wander for one second too long that night, dreaming of the day when I would never have to kill again, never have to hid again... when... WHAM! OUCH! I pulled the dart out of my neck...then I saw them...and next I knew, I woke up behind bars. I was pinched. The hairless apes had me in one of their prisons, their so called "zoos". I was supposed to live life as usual as they gawked at me...taunted me...threw rotten fruit at me...was this how a high ranking soldier of the biggest ape family is treated? It was terrible, but I dealt with it with the strength of a gorilla. I'll never forget how easy it was to trick that stupid guard into believing I was sick...I'll never forget the sound of the door opening when he came to check on me...I'll NEVER forget the sound and feel of his neck cracking in my hands. I'll never forget that night...the night I realized that this was a territorial war we were fighting. That is the night I realized that I was KILLER by nature. I was once again celebrated as a hero when I returned to the camp...I took my sentence and gave up nothing. My banana was finally peeled. I know now what it's like on both sides. I now know my destiny is before me as THE MAFIOSO MONKEY.

If you have any questions or comments on the columns and stories printed here, pick up a pen and fuckin' communicate, human! Anyone who wants to contribute any monkey stories, fictional or otherwise, please send them. If we don't print them, its because they suck, but you probably knew that before you sent it, didn't you? Send them and any pictures you want included to either of our addresses. Send Planet of the Apes stuff, too. And money. Thanks.





What is presented below is fact. It was not printed here to make you feel guilty or to offend you. It is purely a hope that our readers are open minded enough to learn something about the way our species treats primates (among other animals), and how strong your purchasing power really is. In the industrialized, dollar fueled world, blind consumerism is the basis of any corporation's success. After reading the information below, please consider whether or not you'd like to contribute to this simian holocaust. Educate yourself. "If we believe absurdities, we shall commit atrocities" - Voltaire.

Corporate Monkey Torture

Proctor & Gamble subjects monkeys to cruel, unnecessary tests

"You can wipe your ass with this data."

- *Laboratory technician during P&G sponsored tests on monkeys, Jan. 15, 1997*

"Please take a moment and look at all the injuries and the visible bruises that occurred from your handling of these primates from the past three weeks. Just think how YOU would feel to be put into a cage and physically abused."

- *Supervisor's memo to animal technicians regarding their treatment of P&G monkeys, Jan. 30, 1997*

For eight months, ending in May 1997, a PETA investigator worked as an animal care technician in a laboratory hired by P&G to maintain a colony of monkeys on-site for product testing.

PETA's investigator documented laboratory technicians slamming monkeys into cages, screaming at frightened animals, suspending monkeys by one arm while pumping test substances into their stomachs in mid-air or while injecting substances into their eyelids, shaking their fists in monkeys' faces when they were strapped down for electrocardiograms, fastening alligator clips to tender body parts, and stuffing a lotion bottle into one monkey's mouth as a joke.

PETA's investigator also documented a P&G-sponsored test on 48 monkeys in which rubber tubes were forced into the primates' noses and down their throats so that huge doses of nasal decongestant - much more than a human would ever consume - could be pumped into their stomachs. P&G made no provisions in the testing guidelines for the euthanasia of suffering monkeys. A memo from laboratory technician states: "[Male no. 6328] ... was noted to be lethargic. ... Based on a discussion with [P&G], the technical staff has been instructed to continue dosing. ... The protocol has no provision for moribund or found-dead animals."

At the end of the study, the investigator witnessed one monkey still alive and breathing while a lab employee cut him open and performed a necropsy. Parasites were found in the intestines and livers of some primates even though they were to have been de-wormed at the beginning of the study. The absorption of the test material in the body is affected by parasites, thus potentially compromising results.

USDA Cites P&G's Contract Testing Laboratory for Animal Welfare Violations

A U.S. Department of Agriculture (USDA) inspection on March 26, 1997, revealed violations of minimal federal animal welfare regulations at P&G's contract lab. The USDA inspector noted that only suspended mirrors were present in the monkeys' cages, stating that mirrors alone were insufficient enrichment devices. During PETA's investigation, it was observed that as many as half of the monkeys did not even have a mirror in their cages at times.



The USDA inspector also noted that one monkey had lost hair on all extremities (a sign of agitated behavior and stress) and cited the laboratory for not having a policy in place to deal with psychological distress.

Socialization and grooming are extremely important to monkeys, and the law requires enrichment in the form of toys, varied foods, and group housing. The laboratory that P&G hired states in its Standards of Practice (SOP) guidelines that its veterinarian and director of toxicology have decided that housing monkeys together for companionship is "incompatible with the mission of this research facility ..." Anthropologist Dr. Kelly Stewart of the University of California-Davis reviewed conditions for primates at P&G's hired laboratory and wrote, "It's clear from this tape that the people who carry out this research are not going to take it upon themselves to treat animals humanely, so they must be forced into it. ... I consider that housing a social primate on its own is as cruel as anything I saw on his tape." Responsibility for the monkeys' living conditions ultimately rests with P&G.

The USDA inspector also found that P&G's decongestant test failed to give a scientific justification for the number of monkeys (48) killed in the tests and that the criteria for assessing pain and distress in the animals had never been evaluated.

A laboratory memo indicates that the nasal decongestant being tested on the monkeys was already being tested on human volunteers.

Proctor & Gamble claims to share our goal of eliminating the use of animals in product testing. However...

In 1987 P&G fought a shareholders' resolution that would have eliminated product testing where it is not required by law.

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Monkeybite and PETA urge you to boycott products manufactured by Proctor and Gamble. You may also contact P&G and urge them to stop using animals to test their products. These tests do NOT protect the consumer and cause unnecessary pain to the animal.

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As a human, you don't have to give a shit about any of this. In fact, Proctor & Gamble, as well as other corporations that still test on animals, have been installing political support and media support to help substantiate their claims. Everything you know about animal testing and animal rights was probably learned from media sources that are in service to the same industrial/political forces that own the labs. If you buy the lie, we can't blame you. You're only human.

SLAPAHAM RECORDS

Just as she promised in the Spazz special of '96, Leia Organa had Chris Dodge return to KFJC in May of '97 to do a Slap-A-Ham "Mayhem" special. We played a song or 2 from every release as we went through the catalog, so make sure you do so as well as you read along. Chris's wife Lydia joined him and the two made for quite an interesting radio show. Unfortunately, much of the hoopla doesn't transcribe very well and what we're left with is this...

SUM: What made you decide to start Slap-A-Ham?

C: I always wanted to start a label, for like years and years and years and years and I never did it. Then one day, I caught wind of how to get a catalog from Eva-tone, this place down in Florida that does flexi-discs. Since I really had no idea what I was doing as far as putting out records and all that... once I got the catalog right in front of me and it said "Here. Send the tape here and we do everything and you just give us money." So I got the bug and thought, "Wow. I could just do this if I wanted to!" So I went to this place where I had my life savings and I withdrew money out of my life savings. It was literally my life savings, which I'd never touch for anything except for emergencies. I took \$900 out and called Eric, who was in PHC at the time and Matt from Infest, 'cause at the time, they were talking about doing a split release together. I asked them if I could put it out and they said "Yeah" and the rest is history.

SUM: What other labels were you into at the time?

C: That's a tough. I'd probably have to think about that for a while. There were a lot of bands at the time that I liked that weren't really getting recognition. New Beginning was putting out a lot of stuff by those bands. They put out the PHC album and they were gonna do this 4-way split that was going to be Stikky, Infest, PHC and Half Off, I think, which never happened. Other bands like Heresy, and stuff like that, but just like a lot of the more extreme bands, people really weren't into... Well, people were into them, but no one was willing to put out anything by them, except like a very small, small handful of people. New Beginning put out a few things and Infest put out their own records, and that's about it.

SUM: Why'd you pick the name Slap-A-Ham?

C: I don't know if we can go into that. Is this the family hour? Are the kids in bed now? Its after 10. **SUM:** You just can't cuss. **C:** OK. I can imply though, huh? **SUM:** Yeah. **C:** OK. Originally, it came up... **L:** So to speak. **C:** It originally came up when Lookout was putting together this compilation album called "The Thing that ate Floyd", a 2 LP compilation. At the time, David Hayes was involved with Lookout. Anyhow, he knew at the time that I wanted to start doing a label and he said, "Hey, we're putting together this booklet that's gonna go in the compilation. If you want to put an ad in there,

since I know you're going to do a label, you can have a free ad and everyone will see it and be interested in your label, go ahead and make one up". So I said, "Yeah, OK, sure", but I didn't have a name for the label and I had to give it to him the next day. So, I took a phrase that my friend Walter Glasser used to say all the time. He used to go to Gilman all the time and say all these things that were implications, or double entendres for... uh... how do I put it politely? Tossing off? **SUM:** That's good enough. **C:** Tossing your salad. That was another one of his things. He'd say 'tossing your salad' or 'slap your ham'. So I chose "Slap-A-Ham". I figured it was silly enough 'cause there are enough labels out there that had really mean names or scary names or whatever. So, I decided to pick something that was none of the above. I chose 'Slap-A-Ham' and I didn't put out anything for about a year and half or 2 years after that ad came out that I finally did something. **SUM:** So the label had been an idea you had for a couple of years before you finally pulled it together? **C:** Yeah. In fact, I think that ad said something about how I was going to do a Stikky split 7" with somebody and some other thing. At that time I was in Stikky, and I think No Use for a Name, and I was planning on doing records by both of them... and I didn't... until later when I wasn't in either band.

SUM: Did you ever think that the bands you put out, like Infest, Crossed Out & Neanderthal, would have as strong an influence on modern hardcore as they turned out to have?

C: No. Especially at the time, nobody was really into those releases. Especially Neanderthal, 'cause the first few releases I did which were the PHC/Infest flexi, the Melvins flexi, and the No Use for a Name 7", when Neanderthal came out, a lot of people weren't really into it. They just didn't know what to think of it. In fact, at Maximum... I was doing reviews for Maximum at the time and I took it in there and gave it to Tim, and he listened to it. I was trying to figure out who on the magazine would listen to it and give it like, not a terrible review, and there was no one except for me. So Tim said "Well, why don't you just review it yourself and say why you put it out and why you think its good?" "No! I can't do that! That's stupid. That's why I'm taking out ads. I can't review my own record." Anyhow, someone wound up reviewing it and kind of cushioning the blow, but nobody really liked it. In fact, I remember when I was trading with a lot of people at the time; everybody wanted the No Use For A Name record. Well, of course, I guess, look at them now. Shows you what I know. So anyhow, everyone wanted the No Use for a Name record and

were like "Uh... don't send anymore of that Neanderthal. I didn't really like that very much." Now people are willing to pay like \$80 for one, which is ridiculous.

SUM: I think Neanderthal, in fact, is a band which started a phrase that may be plaguing you now...

C: And that would be? **SUM:** (scary music goes here) Powerviolence.



Raised by Bonobos, Chris had difficulty adapting to human ways. Here he tries to suck his thumb, but misses his mouth entirely.

L: (in her best Eric Wood) Yeah yeah, baby! **C:** Ladies and gentlemen, we have Mrs. Eric Wood in the studio with us... Yeah, pretty much. I don't know. Neanderthal didn't really coin the phrase "powerviolence", but that kind of was a starting point for everything. Of course, everything leads back to influences of influences of influences, but as far as what everyone knows as "powerviolence", I'd say definitely Neanderthal is pretty much the starting point for that. It was just Eric from PHC and Matt from Infest, just a project thing they did. But, later on when Eric started Charred Remains, which became Man is the Bastard, they started... y'know, Eric is a totally colorful person who comes up with these just amazing phrases, just out of nowhere. They're just incredible. One that he used to describe his own band was 'powerviolence' and that's just one of those phrases that, rather than just trailing off into something else, it just stuck around and they kept using it. "Wow. Powerviolence. Cool." So, voila!

SUM: They even said it on a record, I think. **C:** Yeah, the split with, uh...

SUM: The A.M. split. **C:** The split with Aunt Mary, yeah.



George was very curious.

SUM: I think we'll get started on some music. We'll delve into your first release, but first I thought I'd read this, because I find it hilarious myself.

C: Okay. **SUM:** (I read the intro on the inside flap of the PHC/Infest flexi. If you don't have it to read yourself, check out the contest at the end of this interview, or send me the 10" compilation 'No Desire to Continue Living', and I'll rush a copy of Slap-A-Ham's first ever release to you pronto. How's that sound?)

SUM: How come you don't write stuff in your records anymore?

C: I don't know. I never really thought about that. Maybe I should start doing that. Each release from now on will have an essay by yours truly. "I'm feeling pensive today, and I thought I'd share it with you. Now, Excruciating Terror...URRRGGGH!"

SUM: Both "sides" of the PHC/Infest flexi are live, right?

C: Yeah. Both of those were live. In fact, that was PHC's last show ever. There were probably about 30 people there. Infest played that show, too. That was their last show up here. I think Infest only came up here twice. The first one was really good, but that second one, they opened that show and there were only about 10 people there. It was really, really sad.

SUM: Was it your idea to do it as a live thing, or did they already have that planned?

C: I think they already planned on doing that. That was the whole thing. They wanted to do a split live 7". So I said, "Hey! How about a split live 8"? Wacky!" They were definitely into that. **SUM:** How many of those did you press? **C:** 1000 **SUM:** How many colors? **C:** Only blue. Why? Do you have a different one? Is that what you're trying to tell me? **SUM:** No, mine's blue. Are the covers... **C:** All green. But it has been bootlegged a couple times.

SUM: Really? **C:** Yeah. It has a different cover and the sound quality is horrible. **SUM:** Is it on vinyl? **C:** Yeah. It's on vinyl 7". The one I have... obviously the guy who did it listened to his flexi about a 100 times and wore all the grooves down, so all you hear is surface noise. It's just all noise; the hiss is louder than the actual music.

SUM: After that, you hooked up with the Melvins. How'd that come about?

C: I don't remember how I

actually met them. It was around the time I moved to San Francisco and I met them because they were in San Francisco, too. At the time they didn't really have that much out. They put out a single on C/Z about 3 years before, or something like that. C/Z sold a couple of those and kept the rest under the guy's bed, literally. I think he was selling them for way too much and no one had heard of them and no one was buying them. Dale told me that the guy literally had most of the copies under his bed because nobody wanted to buy them. **SUM:** And I saw it for \$35 at a KFJC swap! **L:** Those were the days. **C:** Anyhow, I met them in SF, and I think around the time they didn't have anything else coming out. I was telling them how I was doing this 8" and they were like

"Hey! Well, we'd kinda like to do an 8"! Maybe we'll get that info from you and put it out". I said "Why don't I keep the info, and I'll put it out?" They said OK, so I put out the Melvins flexi. That was around the same time... I think the only other thing they put out around that time was their 2nd album, "Ozma".

SUM: And you drew the cover for that!

C: Correct. The circle gets even smaller. **L:** Ozma is, no joke, one of Yoko Ono's favorite albums. **SUM:** No... **C:** Yeah! Its true! Its one of her favorites. She's a huge Melvins fan. So is Sean Lennon. **L:** And the Melvins recorded for Yoko, too. **SUM:** Recorded what? **C:** They recorded a song together down in L.A. the last time she came through about a year ago. **SUM:** That is a band that just... **C:** They're definitely pioneers. That first album, on Alchemy was the only other thing that was out before the flexi. This guy Victor ran Alchemy and he was really crazy. He kind of treated them like his little pet project. He didn't think that anyone would like them or that they'd go anywhere. So, he kind of swept them under the rug. The first pressing of the album, on the back of Gluey Porch Treatments, he got the names wrong underneath the picture. He switched Buzz and Dale's names or something like that. He got the names totally wrong and I think he got some song titles wrong or left them off or something like that. The very first pressing is really screwed up. Even more nerd trivia for you.

SUM: So you did 3 pressings of this record?

C: 3 pressings of the Melvins 8", each of 1000. The first cover was the Buzz cover, which has a picture of Buzz when he was about 6, or something like that. The 2nd and 3rd pressing both have a picture of Dale when he was about 6 or 7. The third pressing was supposed to have Lori, but she chickened out and never gave me a picture, so it wound up being Dale again. I think I'd thrown out the picture of Buzz, so it had to be Dale again. Don't ask me the colors, 'cause I can't remember which was which. I know one of the pressings was clear, one of them was yellow, and one was something else. **SUM:** On the 3rd, I have red and green, or yellow, whatever that fluorescent color is. **C:** Yeah, there's red! That was the other one. **SUM:** Was it your choice again to do this live? **C:** That was theirs. I just told them to give me whatever and we'd put it out. **SUM:** "Your Blessed" is on it, but that ended up on "Bullhead" a year later. **C:** True. So there's a live version of that, 'cause they had a good live tape from Gilman, and then they used the other song that was on there, called "Pronoun/Piece me", which was a title they made up on the spot 'cause they couldn't remember what it was really called. That was from the original sessions from when they recorded their first 7" in '86 or whenever it was.



SUM: Up next, you put out the No Use for a Name 7". You weren't in the band at all when you did this record?

C: No, not at the time. Actually, it was supposed to be with the new line up. There was this guy, I think his name was Rob, who was playing guitar at the time. They actually wound up never recording anything with him. He was in the band for about a year, playing guitar. I wanted to put out a 7" of their new stuff, but they never got around to recording. I needed to put



out something at the time, so I said "Look guys, I need to put out something. Its time!". So, they said "Well just put out the old stuff, and when we have something new, we'll give it to you and you can put that out". So I put out an old recording that I was on, even though I hadn't been in the band for a while, just so I could put something out, because I had money to do it and I didn't have anything else to put out. Thus, the "Let 'em Out" 7" was born.

SUM: About what year was this? **L:** What year did you let 'em out?

SUM: Was this in '90? **C:** Yeah. It was January 1990. The PHC/Infest was, I believe, June-ish '89. And the Melvins was around August or September '89. So, now we're up to January of '90. **L:** That was my first Slap-A-Ham record, by the way!

C: Really? That was my third!

SUM: How many did you press? **C:** There were 2000 of those. The first pressing was all the solid colors. They were all color vinyl. There was a grey cover. The 2nd pressing was all clear colors, with purple covers, I think. **L:** Oh. I have the purple cover. Its 2nd press? **C:** Yep. Its worth about \$2 less than the other one.

SUM: After No Use for a Name, you released Neanderthal. PHC



million different colors of the covers. one, right? **C:** That's right. Very few people realize that that's Murray Bowles, the famous photographer,

"Cuddle" E.P.

C: Yeah. It originally came out on a label called Off the Disk, which is over in Switzerland. That guy only did 500 copies of it, and actually, when we got our copies, we had to buy them. He spent so much on it, and paid for our recording, but he couldn't afford to give us copies. So, he sent us 30 and wanted us to pay him for them. Needless to say, not many people got that one. Several years later, there were people who were allegedly willing to spend a lot of money for it, so I finally got the tapes back from him and re-released it in huge quantities over here so that there wouldn't be a problem with people paying way to much in auctions or bootlegging or anything like that. **SUM:** I know there's different colors 'cause Leia's is orange and mine is green... **C:** I couldn't even tell you how many colors there were. I just told the pressing plant to go ape and they did. They're all splattered vinyl, and all of 'em are totally different. There's 2000 of 'em. There's a million different colors of vinyl and a

SUM: But Murray Bowles is on every

one, right? **C:** That's right. Very few people realize that that's Murray Bowles, the famous photographer, on the front on the swing set. The whole concept with "Cuddle" at the time was... that was the time when a lot of bands who were hardcore throughout the '80s were getting kind of wimpy, playing kind of melodic stuff. I love melodic stuff, but stuff like 7 Seconds, New Wind and Uniform Choice went into their weird little stage. All these bands were suddenly being just really soft, so we decided to take it one step further and make it "Cuddle" awwwww... **SUM:** With all the cute puppies... **C:** Yeah. With all the cute puppies and flowers and stuff like that. We couldn't think of a more positive cover image than Murray Bowles on a swing set. It was recorded in '88 and the Slap-A-Ham was re-released in late '90 or early '91. I'm not sure. **SUM:** I'll look inside. Oh, you didn't skip the

L: Read it! **SUM:** (I read the whole thing including the part about trading nude photos of Desi Arnaz for more copies of the 7"). It says here it was recorded May 29, 1988, but it doesn't say when you re-released it on Slap-A-Ham.

SUM: Rolling down the catalog to number 6: Fu Manchu. **L:** That's one of my favorite records of all time!

C: Really? It seems to be everyone's least favorite record. **L:** I saw so many copies of that in the used bin at Epicenter! **C:** Me too. I was tempted to buy them all so that I could give them to people who really wanted them. **SUM:** So how did you hook up with Fu Manchu? Or were they even called Fu Manchu when you met them. **C:** Its funny you should say that. When I first met those guys, they were in a band called Virulence. They had an LP out on Alchemy. Virulence was just completely amazing. They were like super powerful, like Black Flag, seeing them live. They were just incredible and I really wanted to do something by them. So, they said that they'd do a 7", and they're just one of those bands who's really pokey. They took a really long time. In fact, they

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SUM: After Neanderthal, you re-released the Stikky

took so long that they wound up changing their name and changing how they sounded. By the time they got around to recording, they sounded less like Black Flag and more like the Melvins, and they changed their name to Fu Manchu. I got it and I kind of liked it. It was very Melvinsky and it wasn't exactly my goal of what I wanted to put out in the first place, but I still liked it. It's probably one of the rarest Slap-A-Ham records 'cause there's only 1000 of them and that was it. It sold really slowly, 'cause I think people respond more to the fast stuff and people weren't really into the slow stuff like that. It just kind of went out of print and disappeared. **LO:** What do you think of them now, being on MTV and stuff? **C:** They're a great band. Regardless of what label they're on or how big or little they are or any of that. Even if they were playing coliseums and they were playing the music that they are now, I'd still like them.

SUM: So, this was your 6th release, and looking back, now 3 of your first 6 releases had bands that are now on MTV. Any misgivings?

C: That's true. That's pretty bizarre, but it's true. I never thought I'd see the day when Infest was on MTV. **LO:** Infest?! **SUM:** That would be, for those at home: No Use for a Name, Melvins, and Fu Manchu. If I ever see Eric Wood on MTV, the apocalypse should soon follow. (*lotsa laughs and indiscernible jokes*). If you had to pick, what band of all those you've released would you expect to see next on MTV? I have one in mind. I was talking to someone today and they mentioned Man is the Bastard, but I don't think so. **C:** Maybe as a little blurb like "Here's this really weird, obscure band..." type of thing as a side note on the news. **L:** They're too slick for MTV. **C:** Yeah. The only other one would be maybe Eyehategod. **SUM:** Yeah. That's the one I was thinking of. **C:** Not because they're accessible, but because they've gone on big tours and stuff. **SUM:** And they're Pantera's friends. **C:** Obviously they've gotten their breaks in that way, which is cool. I still like them, too. They're still a great band, regardless of them playing someone's basement or playing with Pantera.

LO: Up next is the famous 7" that everyone was hooting and hollering about!

C: Hooting AND hollering. **SUM:** So you got some wacky idea to do a compilation... **LO:** 41 bands, 64 songs, what possessed you to do this? **C:** It was a really silly harebrained scheme of mine that actually happened. I was home sick one day when I thought of that, believe it or not. **L:** In your delirium. **C:** Its true! In my delirium walking around the house, "Oh, yeah. Wouldn't that be great idea to write to a million bands and put them all on one record?" I kind of hate doing compilations, so I took it upon myself to do the ultimate pain in the ass compilation. So anyhow, I was just thinking, "How cool would it be to put out this album, and write to all my favorite bands and have them all do 15 second or 30 second songs and put like 50 or 100 bands on an album. I was thinking, "Okay. Poison Idea..." and all these bands. But then I thought, "Well, I could write to all these bands, but none of them would write me back. So, why don't I just write to a bunch of bands that nobody's ever heard of and put together a 7", because nobody would ever be able to sit through an album like that." So, I wrote to a lot of the underground noise, thrash and hardcore bands... the cream of the crop as it were. About a year later, little baby Bllleeeaaarrggghhh! was born. **SUM:** There are so many bands on here, and some of them are still big names, or at least legends, but some of them... never heard from 'em again. Mork Hotel? What's that? **C:** That's actually Dale Crover from the Melvins. **SUM:** No way! **LO:** Really?! **C:** Way! **L:** Dale weaseling his way onto yet another Slap-A-Ham release. **SUM:** Any misgivings about the Meatshits being on here? **C:** Not at all. I love them. **LO:** It must have been hard to get everybody to get their stuff in on time. **C:** Yeah. It was. That's why it took more than a year for it to come out and why there were actually supposed to be more bands on it, but it ended up being less, which is good 'cause I don't think there would have been room for the other bands that were supposed to come through. I wound up doing half of the layouts because bands flaked on those, too. I just cut and pasted from their records and letters they'd sent me and just threw together layouts so that it would come out. Actually, the first pressing of that has a booklet. All those layouts are in a booklet instead of that fold-out thing. After doing the booklet, which was a real pain, I decided, "Nope. No more of this. I'm gonna reduce everything microscopically and make it a fold out", which was much easier. I think that if there was any

release that put Slap-A-Ham on the map, as it were, it would be this record. **SUM:** And this was in '91, right?

C: I believe so, yeah. **SUM:** I hate to ask, but how many pressed? **C:** It got repressed so many times in quantities of 500 and 1000, 'cause I wasn't sure when it was going to stop and it kind of never did. People just kept buying them, so I just kept pressing them in small quantities. Eventually, I just got sick of looking at it, so I stopped putting 'em out. I wanted to put out new things. I couldn't say...

probably of all the releases it was the one I did the most of. Probably 5 or 6 thousand maybe. **SUM:** So, let's play something off of this. **LO:** How are you going to



It smelled funny!

decide? **L:** Play the 27th track on... **SUM:** Actually, I went with 2 of the bigger names, mostly because I'm a dork, but also because you never released anything else by these bands, at least not yet. **C:** Who's that? **SUM:** The first one will be Hellnation, and the 2nd one will be Assuck. **C:** Yeah. **SUM:** On the Fiesta Grande #1 Flyer, you said that there was going to be a Plutocracy/Assuck split. **C:** Yeah. Assuck was the band that headlined the very first Fiesta Grande. Originally, I was supposed to do a split with Assuck & Plutocracy, but Assuck lagged for about 3 or 4 years and it wound up being the Discordance Axis/Plutocracy split, which came out like a year ago. That's how long it took for those Pluto tracks to come out.

SUM: Did you have trouble with bands doing that? Just dropping out of the project?

C: No, not really. **SUM:** Wasn't there was supposed to be a Melvins "Sandwich Bag" or whatever that was? **C:** That wound up being the 5". We just kinda cut corners. We'll get into that later when that comes up.



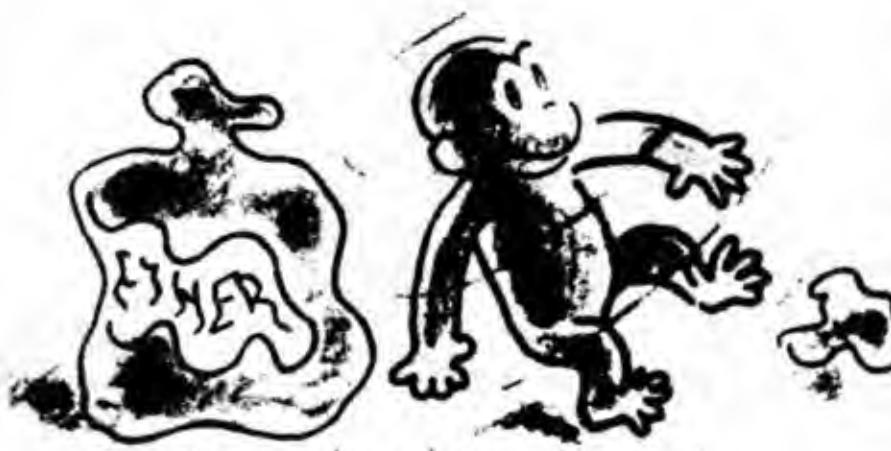
SUM: Each side ends with a phone message, right? And side B ends with your father-in-law?

C: Yeah. It ends with Lydia's dad, 'cause he called up one day to listen to the message on our machine and all he said was, "Thaaaat's cute". So we figured that was a nice ending for a whole record of bands going, "Aaarrggghh" Aaaaahh Aaarrggghh.....Thaaaat's Cute". I don't think to this day he knows he's on the record. **L:** No. We told him...

C: Oh, that's right. We told him, but we didn't give him a copy because some of the band names and song that were on there... **L:** Also, he's an avid classical fan. **SUM:** So the Mouthfarts wouldn't have gone over well. **C:** He probably wouldn't have appreciated it.

SUM: After Bllleeearrggghhh!, you co-released a record that isn't officially a Slap-A-Ham record. Or is it?

C: Yes and no. I don't know. It wasn't on my discography at first, but because I kind of forgot about it. I added it recently. **SUM:** The matrix says Slap-A-Ham # 7.5. **C:** Yeah. It's the Charred Remains/Pink Turds in Space split. Pink Turds in Space is a band from Scotland and they're amazing. Definitely an under-appreciated band. The first side is Charred Remains which was the first release for what soon became Man is the



Suddenly his head began to turn.

the records than if he just put it out himself. No one had any idea who the 2 bands were. We made it Slap-A-Ham 7 and a half, since it wasn't really something that I called up the bands and asked them if they wanted to do. It was Eric's project, but I just kind of co-released it with him so that more people would hopefully listen to it. **LQ:** That was nice of you. **C:** Thank you. **SUM:** How many were pressed of this? **C:** I think 2000. The first pressing there were green with red splatter vinyl and red with green splatter (1500 with black & white cover - **SUM**), and the 2nd pressing was all black vinyl (500 with red & white covers - **SUM**). There are definitely 2 pressings.

SUM: Up next you released a band called Capitalist Casualties which eventually made it onto 6 Slap-A-Ham releases to date (now its 8! - **SUM**). This band was around for 4 years with no record out...

C: At least 4 years before this 7" came out. That was definitely a crime. They were great. The first time I saw them, they were playing at Gilman. I think it was their first show at Gilman and they were opening. I can't remember who else was playing. Once I saw them, they just blew me away. It was like seeing early D.R.I., 'cause they had the huge set list that went all the way down the wall with like 30 or 35 songs on it and they just blasted right through them. I was like, "Oh my god! These guys are the best!" and I remember going up and talking to Jeff and saying, "I'm in a band called Stikky. Do you wanna trade demos?" So, I think eventually we did. We just traded tapes for a while and Stikky and Capitalist played a few shows together. Then they just kind of disappeared and one day they reappeared and they still didn't have a record out. Four years later! I was like, "God. People are stupid for not releasing anything from these guys." They were going into a real studio to record, 'cause previous to that they had just done garage recordings and I think they went to Gilman and recorded a demo once. This time they were going into a real studio doing a real recording and they wanted to put out a record and at the time, I wanted to put it out. Viola! The Capitalist Casualties "Art of Ballistics" was born.

SUM: The record that came out after that is probably one of the most sought after Slap-A-Ham records...

C: Definitely. And that would be the Crossed Out 7". There were only 1000 of those as well and it never got repressed. **SUM:** Was that due to the mastering defect where it had those huge gaps between each song? **C:** No. Typically with all my releases to date, except very recently, I would do one or two pressings at the most and then move on because I wanted to keep putting out new stuff instead of just dwelling on the same old stuff. I think after this 7" was gone, I was on

Bastard. **SUM:** Charred Remains was basically PHC, with the same line-up. **C:** Yeah. Exactly. On this recording they had the exact same line-up as PHC. Eric was putting this out and basically he paid for the release and I sold it. He wanted Slap-A-Ham to be on there, 'cause at the time I was starting to get established and it would have been easier to sell

to other things. Also, I know the band was very picky about their own material and maybe at that time they weren't satisfied with it and didn't want it to come out again. **SUM:** Lucky for them it got bootlegged!! **C:** Hopefully it'll come out officially some day. I would definitely do it at this point because I can, for the first time in my life, afford it. We'll see what happens. Until then, keep lookin' for those bootlegs, kids!! **SUM:** I just got this official copy at the KFJC record swap for \$6!!! **C:** You know its official because it has those 15 second gaps between each song. **SUM:** Why did that happen? Do you know? **C:** Those guys went in to master it, and I guess they didn't realize until they actually got into the studio that the person they'd recorded with had screwed up and left these really weird gaps between the songs. So, they went in to master it, found that they had these really big gaps there and they decided, "Eh... screw it. Why not?" They didn't really care. They thought it was kind of lame but they didn't want to take the time to correct it, so it just came out that way. I got the test pressing and I was like, "hmmm, there's 15 seconds between each song. Do you want it this way?", and they were like, "sure. Why not? Who cares?". So, it added a little bit of character. It added an extra punch to each song as it came up. You could be doing housework and think its over, but then another song comes up. "Alright!". It lends to the immediacy of the whole release.

SUM: Right after that you went back to Capitalist Casualties. This time your first full length, with the 12", cassette and CD...

L: And 8-track! **SUM:** And microcassette. Any story behind this release? **C:** Mmmmm..... No.

SUM: After that, another band was released that was...

C: Another unappreciated band that fell through the cracks at the time, and that band was No Comment. **SUM:** Its funny, 'cause all these bands like No Comment, Crossed Out, Neanderthal. Nobody had heard 'em, and now they're all emulating them up the wazoo. **C:** True. Well, No Comment was around forever. I don't even remember off hand when their first demo came out, but it was late '80s. I remember getting a cassette copy of it and thinking that it was just amazing and thinking, "Wow, some band I've never heard of and will never hear of again".

I remember getting a flyer from L.A., seeing that they were playing and I thought that was cool. I just figured that they were one of those bands that just makes a demo and breaks up and nothing ever happens. But, a couple years later, around the time I was doing reviews for Maximum, all of a sudden one day this No Comment 7" showed up. I was like, "Oh my God! They're still around! Yes!" It was the first 7", the "Common Senseless" 7". Finally, I had an address to reach them, so I wrote 'em a letter saying how much I liked them, and eventually wound up talking to Brent. At some point, later on, I convinced them to go in and record again. By that time, I think they'd broken up and re-formed several times. At the point when they were kinda going strong, I hit 'em up to see if they'd do a record. Actually, I originally wanted them to do an album, 'cause I was just thinking, "Aw



CROSSED OUT





man, if they could do an entire album, that would be the best record ever released. The best hardcore album EVER." So, they decided they were going to do the 12", and then one day Andy, the singer, called me up and was really kind of meek and said, "Well, I hope you're not mad at us or anything, but we only have enough songs for a seven inch". I was like, "No! Record! Please just record!" So, I was lucky enough to get them to record, and they did the "Downsided" 7". If anyone were to ask me

if I had one favorite out of the entire Slap-A-Ham discography, it would be hard to pick one, but if someone was threatening me within an inch of my life, I'd choose the No Comment 7". **SUM:** How many pressed? **C:** The first pressing was 1500, all on clear. The 2nd pressing was 1000, all on black. I think that's all it was.

SUM: So, then you decided you'd punish yourself again and do another multi-million band comp.

C: Actually, after I did the first "Bllleaaarrggghhh!!" compilation, I said "Oh my God. I'm never, EVER going to do this again. This was such a pain in the ass, I'm never going to do it again as long as I live". But then, for some reason, the bug bit me again, and I had to do another one. So I did. I was regretting it while it was coming together, but once again, when it finally did fall into place, I was really happy with it. Actually, the 2nd one, the "Son of Bllleaaarrggghhh" compilation 7" was a lot easier to put together than the first one. I think because the first one had already been out and people realized, "Oh. Hey. If I do come up with a 15 second song, this actually will come out". Maybe that's why the first one took so long to put together. People were saying, "What. No, you're not going to put 50 bands on one 7". That's stupid. That's not going to work. What's Slap-A-Ham? What is this?" So, I think by the time the 2nd one rolled around, people actually knew that it was legit and made an effort to get me the tapes a little faster than the first time around. **LO:** Were you sick again? **C:** Yeah. I was sick another day and I went "Aw, man. Now I gotta come up with another one of compilation with a million bands on it...". **LO:** Out of all these bands there's not one on here that was on the first one? **C:** Nope. **L:** So you guys didn't figure it out yet that he just released the same record again and just re-named the bands? **C:** Shhh....

LO: How many of these are there?

C: Don't even ask. There's a million different colors of vinyl. They're all red covers, but I don't know how many of each color of vinyl there are. I probably have a couple of the rare ones written down somewhere, like if there were 4 on clear vinyl or something. **LO:** So how many were pressed total... about. **C:** Probably... maybe 3000. Maybe 4000, I don't know. I have it written down on a tiny scrap of paper in the bottom of a drawer.



SUM: After the "Sandwich Bag" idea fell apart, you contacted the Melvins again...

C: The original idea for what became the 5"... and for anyone who hasn't seen it, it's a clear 5" with no labels and it's in a clear bag with a clear sticker on it. The only place the song titles are on there is on the matrix. That's the only way you can tell what song is what. Otherwise, it's all clear. The

whole idea at first was for us to do a clear 7" and a clear 6" flexi and the clear 5". It was going to be a whole bunch of clear stuff.

SUM: All in one bag?

C: In a clear bag with a clear sticker. But, it was just so ridiculously expensive we said, "Well, let's do a 5" and keep it that way. Let's keep it simple". **SUM:** And they're both Flipper covers, right? **C:** Yeah.

SUM: And they even have the little Flipper logo on there... **C:** Exactly... a little Flipper logo on there to clue you in that they're covers. It's kind of funny, after it came out, Bruce from Flipper actually called me up wanting to know if there was any way to get royalties from it. **SUM:** Really? **C:** Yeah. Like at the time he was fiending for a substance and had no other income.

LO: What did you tell him? **C:** I told him to go away! **SUM:** How many in existence? **C:** Of the 5"? I think there's 3000. They disappeared instantly. Literally. They were gone. I didn't even really advertise it. I didn't picture it... well, it couldn't be pictured. It was just kind of thrown in with the rest of the stuff listed in my ad. **SUM:** You had to put both the Flipper sticker and the Slap-A-Ham sticker on every bag? **C:** Oh yeah. **L:** I may have even helped with that one. **C:** As if.

SUM: So finally you got to put out a real Man is the Bastard record...

C: Finally. **SUM:** No funny names. This is the 4th Slap-A-Ham record with Eric Wood on it, and all of them had different names. **C:** No pseudonyms or whatever. This is the bona fide, honest to goodness Man is the Bastard. No "aka's, no nothing. **SUM:** Nothing much else of note about it, except that it's a split with Crossed Out, making it one of the most punishing records in existence. How many were pressed? **C:** I think 2000 of the first pressing, 1000 with the red cover, 1000 with the blue. Then repressed later with the black cover and I think there's 1000 of those.

SUM: After that, you released a record of 2 bands that probably nobody's ever heard of then or since. It wasn't really fitting most of the genre you'd been releasing up to that point...

C: So?! What's wrong with that? What have you put out, smart guy?! **LO:** Did people ask you like, "When did you become a metal head?" **C:** "Why'd you do that death metal record?" Why not? I don't know. **SUM:** How'd you hook up with Monastery & Anarchus? **C:** I was talking to the folks in Anarchus for a really long time about doing a 7" with them. They had a 7" out before this release that I really liked. Then I got a hold of Monastery because I liked them. I wanted to do something with them, so I said, "Hey, 2 bands are better than one, right?" So I put them together. I released a CD, an LP and a Cassette, and I wound up with a lot of cassettes. **SUM:** You still have a bunch of those? **C:** Yeah, there's a whole bunch somewhere. Revolver has a stack in the corner that, if they haven't smashed them with hammers by now, they're supposed to give me. I might

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send them out free with orders at the end of the year. **SUM:** How much of the vinyl was pressed? **C:** I think there's 1000 of each format.

LO: Where did the Slap-A-Ham t-shirt come into the picture?

C: I had the same design since about '91, I think?

LO: Do you have any more? **C:** No. I got rid of them. I'm really sick of looking at them. I'm going to come up with a new design that'll embarrass people even more to wear.

SUM: Another element of Slap-A-Ham that we've sort of glossed over is Fiesta Grande. In January of '93 you threw a party and you had bands like all of the one's we've been playing.

C: It was Assück, Man is the Bastard, Crossed Out, Capitalist Casualties, No Comment and Plutocracy. **LO:** Wasn't that one of the first kinda metal shows at Gilman? **C:** First metal show? Its powerviolence, baby! I guess at the time no one was booking bands like that. Well, I KNOW nobody was booking bands like that, 'cause that was the first time that all those bands, except Capitalist, had played here. So, the whole thing just came about by accident, 'cause Assück was going on tour and asked if I could set up a show for them. I don't know how it all fell into place, but I said, "Hey, y'know, I should get all these other bands up here..." and it just turned into an event. It just kind of mutated into this thing that happens every year and people fly out from all over the country... **L:** And from all over the world.

SUM: Lacking anything else to release, you hooked up with some kids after Fiesta Grande #1, who were starting up a new project and you were interested in joining them. That became the...

C: The legendary... legends in our own mind. That band was Spazz. This is the first 7". We practiced once. 2 days later we recorded 10 songs. A month later it became a 7" and we've regretted it ever since. **SUM:** And I think you divulged in the Spazz interview that there are about 1700 of those. **C:** Yeah. **SUM:** Any other interesting stories to go along with this one? **C:** There's about 3 hours worth of stories about that printed in Monkeybite #1. **SUM:** I guess that covered it.

SUM: Next, you put out the Lack of Interest/Slave State split. What's with the cover of this one? They didn't have any artwork, so you ripped it out of a book of clipart?

C: Yeah. They didn't have anything. Actually, Lack of Interest sent me just about nothing. They sent me lyrics and the drawing of the little mohawk guy sitting in the chair and that was it. Slave State just sent lyrics and that was all. So, somewhere I had this picture of a guy clubbing another guy over the head, and I figured, "Hey, why not? I don't have anything else." It was a lot more interesting than a dead body picture, so I put that on there. Actually, there's a very good story about that. I guess Revolver had sent a whole bunch of those over to Holland and they got sent back at customs because allegedly the cover encouraged violence or something like that. For those who haven't seen it, it's this really silly... well, it's not silly, because I feel sorry for the guy that's getting hit, but it's a cartoon drawing of one guy hitting another guy over the head with a board. **L:** They do have a point; it is violent, but, Itchy and Scratchy kinda violent. **LO:** What do they think of all the death metal covers? **L:** Dead bodies are already dead.

SUM: Catalog wise, we find ourselves back at the old staple. The Slap-A-Ham mascot band: Capitalist Casualties

C: The ol' standby. **SUM:** With a 2nd full e.p. after already putting out an e.p., a full LP and a comp. Track, they're back again with "Raised Ignorant". Any wacky tales with this one? **C:** Wacky tales? I don't think there are any. They said, "Hey, we're recording soon, do you wanna do another record?" and I said "yeah" so they recorded and I put it out and people bought it.



SUM: How many did you put it out? **C:** I think 2000, all of 'em were red vinyl and all of 'em had a poster sleeve. Nothing unique. Other than that, people can't find it anymore.

SUM: And then you put out this record... Rupture's "Baser Apes".

C: Baser Apes, as in free basin' **SUM:** Is that what its supposed to entail? **L:** Who knew? **C:** They're kinda into drugs. It's kind of hard to tell. It's very subtle. They're a subtle band. They have a lot of metaphors in their lyrics. **SUM:** A lot of other things in their lyrics as well. I love the cover for this with the hypertrichosis family, the hairy family from Burma who toured as freaks. As all freaks should... just be paraded around. **C:** I think there should be more

freak tours. **SUM:** I think Spazz beat them to the freak photo, though. **C:** Yeah. You're right. So there's no point in this record existing. Just throw it out the window. **SUM:** How would you classify Rupture, if you had to? **C:** Offensive hardcore.

SUM: Next out, you released *Iabhorher*. **LO:** How'd that happen?

C: Joey sent me a tape about a year before. When they originally recorded the songs, the band was called Eviscerate. There was either another band called that, or they just decided to change the name to something that was even harder to remember. They recorded 4 songs, and only 2 of them would fit on the 7". I think this is the first 7" I ever released with only 2 songs. After waiting for about a year, it came out. I don't know what the wait was. Maybe he was waiting for me or something. Actually, I think he sent me the tape and I was kind of hmming and hawing for a while and they still didn't have anything out so I said, "Hey. You gotta put something out, so I'll do it, 'cause these songs are really good." **SUM:** We're in about '94 now. This is when you were slowing down release wise. **C:** I think I was losing steam around this point. It was the 5 year itch. **LO:** Is this the first record you did that's one of the professional looking types? **C:** You mean the full color sleeve, of which the only full color part is the lower right hand corner? Yeah. **LO:** Well, it's a shiny, hard

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hand corner? Yeah. LO: Well, it's a shiny, hard cover... C: That I had to do 4 color separation and pay about 5 times more than any other cover I've done so that the corner could be purple. Yes. LO: Did you like the idea that you didn't have to stuff them as much, or...? C: Well, I still had to stuff them. It was just a one-piece sleeve, so I didn't have to fold them. Then there was a separate lyric sheet that I had to put in there, so that made up for the lack of folding. SUM: But you got to put the Slap-A-Ham logo in purple. C: True. I think it's a great record. I think, at first, it was another one of those ones that took people a while. I kind of slipped everyone a mickey. It wasn't fast...well, it was kind of fast, but it was only 2 songs and it was just different from stuff that I'd been putting out consistently. I think it's a great record and a lot of people got into it eventually.

SUM: So then there was Fiesta Grande # 2...

C: Which was only 4 bands. It was slim pickin's that year. Man is the Bastard, Capitalist Casualties, Lack of Interest and Spazz. Word Salad was supposed to come out, even though I hadn't put out anything by them. I like their stuff and they were going to be in town at the time and I couldn't find any other bands that fit on the bill. But, I guess their van broke down. So it wound up being 4 bands and it wound up being the thinnest year. I think that's the year that people started flying in from other cities to see the show.

SUM: Capitalist Casualties were on your next record even...

C: Speaking of Capitalist Casualties... Hey! What do you know? Another Capitalist Casualties record! **SUM:** Their 5th appearance on a Slap-A-Ham record. Was this a benefit in any way for Food Not Bombs? **C:** It was a benefit for Slap-A-Ham to put out more Slap-A-Ham records. Chris from MDC gave me all the stuff that they wanted on there. They wanted all the

info about Food Not Bombs. A whole bunch of people thought it was a benefit, but it was merely informative. I just laughed all the way to the bank on that one!

SUM: Out next you put out *Man is the Bastard's DIYCD*, the only CD only release. This is catalog #22, but you didn't put it out until after catalog #s 23-27 had been out. Why?

C: I think it took them about a year to get artwork to me. Seriously. It was mastered in June of one year ('94) and then towards the middle of the next year I got the artwork. Then it came out! Just to keep people on their toes, I released things out of order. **SUM:** This was pretty much everything they'd put out until then that wasn't on vermiciform... **C:** Just about.

SUM: After that, you put out another Spazz record...

C: Imagine that. **SUM:** This one a split with C.F.D.L. from Japan. Any info on how you hooked up with them or what C.F.D.L stands for? **C:** Crazy Fucked up Daily Life. **SUM:** On their new one it stands for something else... **C:** Chaotic Freakin'...Dumb...Letters... or something. I don't know what it stands for. I just hooked up with them, 'cause they were on the "Son of Blleeaarrggghhh" comp and I liked all their other stuff, so we talked about doing a split. We really liked them and they really liked us, so we just had a big love-in on vinyl and it became the Spazz/C.F.D.L split 7". **SUM:** This one's hard to find too. **C:** There's like 2000 of those. **SUM:** Kids are goin' ape for this one. I think its 'cause people started noticing Spazz had 30 or 40 records out and decided, "I have to have 'em all!" **LO:** No, it's the awesome cover. That's why. **SUM:** And the titles. "Hot Dog Water Popsicle in the Hand of Eric Wood"... sort of a take off on the whole Eric Wood versus Tomas Lens thing. **C:** Instead of having a negative song about somebody, we had a positive song about someone we really liked, but in the same vein as the anti-Thomas Lens songs.

LO: Up next was the Eyehategod/13 split. **SUM:** And it came out at the same time as another Eyehategod/13 split on Ax/ction.

C: That's not my fault! **SUM:** This is one of my favorite Eyehategod songs and its exclusive to this 7". How did you hook up with them to do this record? **C:** Actually, I got their first demos when they came out. I reviewed the 2nd one in MRR. I think Mike Williams called me one day to thank me for giving their tape a good review. I talked to him off and on for a while, got their first album when it came out and a whole bunch of other stuff. I always wanted to do something by them, but it wasn't until many years later when they'd already release these other albums that this finally came together. Actually, before this, we were planning on doing an Eyehategod/Rupture split 10", but EHG were pokey about recording, so the Rupture 7" came out. Eventually the Eyehategod/13 thing came together. I told them that whenever they had something, I'd put it out. It finally happened a little while later **LO:** So they chose 13? They said, "I want my girlfriends band..." **C:** I love 13. I really wanted to do something by them, too, so it was another one of those best of both world things.

SUM: So now its 1995 and you did yet another Fiesta Grande.

C: This is the first year that it became a 2 day thing. The first night was MDC, Cop Out, Phobia, Capitalist Casualties, Bludgeon, and No Less. Bludgeon was this one time thing. It had Matt and Mike from Capitalist in it, and some guy from Insanity Puppets and some friend of theirs who liked to drink. Then the 2nd night was MITB, Spazz, Lack of Interest, Stapled

Shut, Evolved to Obliteration and Nuclear Armed Hogs, which featured Ken Sanderson from Prank on vocals. I'll be bootlegging that soon.

SUM: The Plutocracy LP was supposed to be released in the 1870's I think?

C: 1895. A hundred years later, it finally came out. Steve from Assuck was supposed to put it out, but a couple of years passed. He put out a few cassettes of it, but vinyl was always "on the way". Then, it just kind of got lost in the sands of time. A couple years ago, Max said, "Hey, I asked Steve about that album and he said just call the pressing plant and find out what's up". I guess Alberti had actually pressed 500 copies and they were just sitting in a corner in these boxes for years. They hadn't been paid for, they had no covers or anything, and they were just sitting there. The plates were destroyed or thrown in a dumpster. They figured, "these guys are deadbeats. They didn't

pay, so we won't destroy the vinyl, but we'll throw away everything else!". Max said all we had to do was come up with some money to buy the albums. So, we both went halves on 'em, since there were only 500 of them, and Max and Dan hand screened the covers. **SUM:** Those 500 are all the 12" s that exist. **C:** Yes. **SUM:** And its since been repressed on CD and 10" **C:** Within 6 months of its original release, yes.

LO: Next was the Suppression/Despise You 7"...

C: Despise You is one of those bands who I tried to get to play Fiesta. They've never played live, ever. They've put out 10 or 20 records, but never played live. **LO:** Well, there's a lot of myths... **SUM:** Let's not get into that...

(By this time, we were all tired and getting punchy. We played some stuff off the record, but forgot to talk about it)

SUM: Was this other split released at the same time?

C: Yeah. #27 was the Discordance Axis/Plutocracy split 7". The Pluto tracks were from the ill-fated Assuck/Plutocracy split 7". Three years later, the Pluto tracks finally came out.

(same as above)

SUM: You put out 2 splits there, and then nothing for a long time. Fiesta #4 was in '96.

C: Yeah. Fiesta 4. **SUM:** Day one was Noothgrush, Crom, Charles Bronson... **LO:** You forgot His Hero is Gone! **SUM:** Oh yeah. His Hero is Gone snuck on the bill 'cause Noothgrush was late. I think their drummer couldn't figure out what shirt to wear. Luckily, Ken Sanderson was there with this new band he was putting out and they ruled. Who else played that night? Spazz, Phobia and Man is the Bastard. Day 2 was... **LO:** Agents of Satan... **C:** And that was the classic, classic Agents show. **SUM:** With the black metal make up... **C:** I got the tapes back and I only got the last 5 or 10 minutes of their set. I was so bummed. I told them afterwards, jokingly, "You guys need to break up now, 'cause you'll never have a show that good ever again". It was the ultimate in confrontation. It was brilliant.

SUM: After that was Locust, Gob, Dystopia, Cattlepress and Capitalist Casualties. **C:** Yeah.

SUM: We have 2 records left in the 20's. One of them came out in September of '96, and the other just came out now.

C: We're getting into the period when I almost gave up. I was just getting really burnt for whatever reason. **LO:** I think it was the wedding bells... **L:** I think you're

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Then rings and stars
danced before his eyes,

whatever reason.

LO: I think it was the wedding bells... **L:** I think you're



then everything went dark...

down! I was like, "Really?" So, 2 years later, it's finally out.

SUM: That was #29, even though #30 was released at the same time as #28, Enemy Soil, was.

C: And that would be a crazy band called Noothgrush. Its kind of interesting that, since a member of Noothgrush is the one who's picking songs to play tonight as representatives of my catalog, they all seem to be the slower songs, the sludgy ones. **SUM:** That's OK.

SUM: So you get to #30, and it was with these 3 releases that you were starting to talk about hanging it up.

C: I was getting burnt out. **SUM:** But then you got another idea. You were sick again weren't you? **C:** I was really sick, and home for 2 weeks with nothing to do but mull over these really ridiculous ideas and thus were born the celebrity splits. There's 3 of them. Not that I put them out!! They actually came out of Germany and they just showed up at my door. So I've been giving them away. **SUM:** The first one is the Spazz/Jimmie Walker split. Its weird how those guys in Germany got a hold of a live Spazz set recorded right here on KFJC! **C:** It was a year ago. They had time... **L:** Those tapes get around. **LO:** And it has you dorking on it!!! **C:** Dorking? **SUM:** I'm in the process of "dorking" on that Spazz record. **C:** So those crafty Germans put this record out and people are asking, "Who's this band Jimmie Walker?", and I can't laugh at them, 'cause there's bands with names like Charles Bronson and stuff like that. But I'm like, "Its Jimmie 'J.J.' 'Dynamite!' Walker!". **SUM:** Yeah. When I got the record I was like, "Spazz, Schmazz, who's this Jimmie Walker?", and I put the record on and went ape. **C:** You actually went ape? **SUM:** Yeah. And just as a side note, somebody told me that you once took a picture with a chimp. **C:** That's true. **SUM:** Was it an enlightening experience? **C:** Yeah. It was amazing. It was about 3 or 4 years ago and Lydia and I were at the Alameda county fair and they had this booth that said "take your picture with a chimp". I couldn't pass that up! Who could?! **SUM:** What was the chimp's name? **L:** I believe it was Lucy. **C:** No, those were those bones that were found. I think it was Annie. In any case, this chimp sat on my shoulders and it was immortalized. I can prove that a chimp sat on my shoulder.

SUM: What's your favorite celebrity record that you own? Not the splits, but the celebrity releases themselves.

C: I'd have to say the Uri Geller album is definitely a good one. **SUM:** He sings? **L:** He speaks. **C:** Yeah. He speaks over this really wacky bed... the cover painting is him walking through this 70's space-like landscape with these little pieces of bent metal and weird odd shapes, kind of Salvador Dali-esque. That's a good one, the Ted Knight one is a good one... I just got one of Lawrence Hilton Jacobs, I think his name was. It's the guy who played Washington on "Welcome Back Kotter". **SUM:** Awesome. **L:** Donny Most! **C:** Donny Most is a good one. I just got a Chuck Woolery single, which is amazing. It's from 1970 and he sings on it.

SUM: We still have the other 2 celebrity splits that some mysterious German label left on Chris's doorstep.

C: Yeah. Mysterious German release # 32 was the Benumb/Dukes of Hazzard split. I think one of the folks in Benumb used to be in Dukes of Hazzard, so that's why they chose to pair the 2 together.

SUM: So some guy in Germany scratched a catalog # in the Gob/Wink Martindale split as well.

C: German release # 33. **SUM:** Do you know of any other mysterious German releases with catalog numbers that remarkably mirror those of Slap-A-Ham? **C:** You never know what those people in Europe will do.

(Chris has since learned that there will be no more

right. **SUM:** So the first one is Enemy Soil. Any story here? It's the first Slap-A-Ham record with a drum machine on it that I know of. **C:** True. Except for Mork Hotel! **SUM:** And that was a drummer!

LO: How did you get Phobia to finally do a 7" with you?

C: They actually asked me first. I liked them for a long time, but I thought they were stuck on Relapse or something. One day, when they came up for one of the Fiesta shows, Shane said, "Hey, if you ever want to do something on Slap-A-Ham, we're



deliveries of mysterious German releases pairing hardcore bands with washed up celebrities. Any rumors that there will be more are false for now - **SUM**

SUM: We almost forgot Fiesta #5!!

C: Almost. **SUM:** Day one was Utter Bastard, Noothgrush, Spazz, Cavity, Hellnation and Slight Slappers. Day two was Benumb, Lack of Interest, Excruciating Terror, Enemy Soil, Discordance Axis and Capitalist Casualties, who got the Official Slap-A-Ham Fiesta Grande Sombrero for being the only band to play all 5 Fiestas. **C:** Yep. Unfortunately, Man is the Bastard couldn't make it, so they got no sombrero. **SUM:** Grief and Exit 13 cancelled too. What's up with all the trouble? **C:** I don't know...

*(The tape ended here for some reason. I think someone accidentally turned it off. So, the rest of this interview was done by mail - **SUM**)*

SUM: Slap-A-Ham #34, Spazz's "Funky Ass Li'l Platter" plastic 1 inch noise e.p.. Why?

C: Well it all started out as a joke...for a while I was putting all of these fake releases in my ads just for fun. I made up some impossible formats like a 1" record. The funny thing is there were a lot of people who believed it and wanted to know when the 1" was coming out. I just considered the whole thing a prank when one day I was in this funky little crafts store and they had a huge bin full of little plastic 1" records! I couldn't believe it and I was just like "Damn, now I actually can do the 1!" Of course they're just these little pieces of plastic that don't have any music on them. They're so small that it would be absolutely impossible for anyone to play. The hole in the center is barely big enough to stick a pin thru let alone the middle thingy on your turntable. So anyhow, I decided to actually release a 1" by using these plastic records. I figured I needed to cover myself in case some genius down the line found a way to play one...so I decided to make it a "noise" record, cuz that's all anyone would hear who was able to listen to it. And so the Spazz "Funky Ass Li'l Platter" 1" Plastic Noise Record was born. I

Benumb

THE DUKES
OF HAZZARD



split e.p.



bought about 50 of those plastic craft store records and went home and made all of these microscopic labels, tiny record sleeves, and little inserts. I even made some little plastic outer sleeves. I sat there forever pasting & taping those things together. I had planned on doing 50 of them and giving them to my friends, but it got so tedious making them, that I only finished about 14 and then gave up after that. I gave those out to friends and added it to the discography to drive record collectors nuts.

SUM: What prompted the release of the Capitalist Casualties and Spazz discography CDs?

C: Well, obviously all of that stuff on those CDs was out of print material and it was just a good idea to do so that people would stop having to pay ridiculous amounts for the originals. There's always going to be people who want the original releases...you know, collector nerd types, myself included... but a lot of others who just want to hear the music without paying \$20 for one out of print split 7".

SUM: Whatever happened to the Slap-A-Ham TV Theme comp?

C: I'm really bummed about that because I think that's the only Slap A Ham release that was in the works but never actually came out. It would have been great if it came together. The whole idea was to get some of the meanest sounding bands doing covers of the most non-threatening material out there. Some bands recorded for it, but most of them flaked. And as the years dragged on, it was obvious that it wasn't meant to happen. It was supposed to be an LP. Some bands who recorded for it were Hellnation, Mindrot, A.C., Brutal Truth, GG Allin & Shrinkwrap, Schlong, 13, Lack of Interest, a few others. Other bands who were supposed to do it were MITB, Crossed Out, Capitalist Casualties, and a lot more I'm forgetting about. A good 2/3 to 3/4 of the bands never did their songs for it.

SUM: If there was a movie about Slap-A-Ham, who would be in it and what would it be about?

C: Wow, that's a really really good question. It's a tough one. The



movie would be called "Ice Station Ham" and would star Ernest Borgnine as a salty punk rock bass player named Chris Dodge who overcomes adversity, scales life's many challenges, and finds himself while starting a noisy record label and periodically hunting for walrus.

SUM: Any last comments, hoorahs, acknowledgements?

C: No Comment! Hoorah! Thanks for letting me ramble for hours and hours about this stuff. I hope it came out somewhat interesting.

Slap A Ham

c/o Chris Dodge

PO Box 420843

San Francisco, CA 94142-0843

USA



Slap A Ham Records discography

#1 - INFEST / P.H.C. split 8" flexi

#2 - MELVINS 8" flexi

#3 - NO USE FOR A NAME "Let Em Out" 7"

#4 - NEANDERTHAL "Fighting Music" 7"

#5 - STIKKY "Cuddle" 7"

#6 - FU MANCHU 7"

#7 - "Bllleeeeaaauuurrerrgghhh!-The Record" 7" compilation

#7.5 - CHARRED REMAINS / PINK TURDS IN SPACE split 7"

#8 - CAPITALIST CASUALTIES "The Art Of Ballistics" 7"

#9 - CROSSED OUT 7"

#10 - CAPITALIST CASUALTIES "Disassembly Line" LP

#11 - NO COMMENT "Downsided" 7"

#12 - "Son Of Bllleeeeaaauuurrerrgghhh!" 7" compilation

#13 - MELVINS "Love Canal / Someday" 5"

#14 - CROSSED OUT/ MAN IS THE BASTARD split 7"

#15 - MONASTERY / ANARCHUS split LP

#16 - SPAZZ 7"

#17 - LACK OF INTEREST / SLAVE STATE split 7"

#18 - CAPITALIST CASUALTIES "Raised Ignorant" 7"

#19 - RUPTURE "Baser Apes" 7"

#20 - IABHORHER 7"

#21 - M.D.C. / CAPITALIST CASUALTIES split 7"

#22 - MAN IS THE BASTARD "D.I.Y." CD

#23 - SPAZZ / C.F.D.L. split 7"

#24 - 13 / EYEHATEGOD split 7"

#25 - PLUTOCRACY "Dankstahz" LP

#26 - SUPPRESSION / DESPISE YOU split 7"

#27 - DISCORDANCE AXIS / PLUTOCRACY split 7"

#28 - ENEMY SOIL "War Parade" 7"

#29 - PHOBIA "Enslaved" 7"

#30 - NOOTHGRUSH "Embraced by the Anti Self" 7"

#31 - SPAZZ / J. WALKER split 7"

#32 - BENUMB / DUKES split 7"

#33 - GOB / WINK M. split 7"

#34 - SPAZZ "Funky Ass Lil' Platter" 1" plastic record

#35 - CAPITALIST CASUALTIES CD

#36 - SPAZZ "Sweatin' To The Oldies" CD

#37 - CAPITALIST CASUALTIES "Dope and War" 7"

#38 - HELLNATION "At War With Emo" 5"

#39 - MELT BANANA "Eleventh" 7"

#40 - "Fiesta Comes Alive" - LP/CD

#41 - NO LESS "Boxed In" 7"

Win an Infest/PHC split 8" flexi - Slap A Ham's first release!!

What do YOU know about...

INFEST

Chris- if you want to read something funny, check out the stuff included in this e-mail. It's an e-mail I received from a person who says he was ripped off by a guy posing to be in INFEST. He sent me a copy of the impersonator's e-mail where the imposter describes the rise and fall of INFEST. You gotta read this, it is hysterical. It begins with an intro from Scott. -Dave

Hi Dave

Thanks for the reply. Well, I must say, now I'm really confused. This 'Matt' claims to be the original singer from infest. He also mentioned being in Neanderthal. Here is the first part of an email he sent me months ago...

Infest...the whole story...ergh. I'll just rant a bit here, this is the outline. Don't go spread it around...I'd prefer everything but the music to remain buried...it's all books and interviews anyway. Infest formed in December 1986 as Bronx Suckas...same line-up we had all the way through, except I played guitar and sang for a little bit. I found that playing guitar and singing really sucked because you can't do either very well and I had a desire to just jump around and destroy the hell out of everything (because I would get SO over-raged while singing these songs) so I said fuck it. Originally we sounded like Black Flag/Dead Kennedys...my biggest influences. ROAR! I was also really into sXe crunch metal and thrash too, so we incorporated that into practice...in between song blast we'd evaluate...basically everytime we'd all look at each other and say "Faster, louder". That was the philosophy behind Infest! In 1987 we changed to be named Infest for two reasons: a joke on metal, and as being the infestation on NYHC, which was full of so much stupid shit, the youth crews, the metal, the idiocy. Blech! Blah! I was 18 in 1987, having been expelled from school that year and being thrown out of my house the year before (felt like Johnny Rotten!) I was just really pissed at all the stuff I saw around me, all the stuff I saw going on. I didn't think the bands of the time had enough of the rage, didn't say what was going on...I also had an intense hatred of people, their idiocy, their mannerisms, elitism, a broken scene, etc. The rest of the band shared them. They wrote the music, I wrote the songs. It was a pretty simple thing. We changed our names as a gag on youth crews of the time doing the same thing (everyone in New York in 1987 was either named Katon or Steve, if you believed them!), and we had our own crew, the skaters, the street kids. We started playing lots of shows in 1987, and recorded our

Contest Rules:

Transcribed here is a falsified history of Infest, invented by some internet cretin posing as a member of the band. All you have to do is read the "biography", write down a list of all the discrepancies you find, correct the mistakes, and send your answers to Chris Dodge. **The entry with the most right answers wins!!** Runner up gets Chris's copy of "Planet of the Apes" on paperback. Thanks to Scott Eidelman and Dave Ring for exposing the Infest imposter and making this contest possible.

demo, which I think is our best stuff because it is just so brutal and raw...put my voice out on that thing. It took a hile for my voice to adapt because I used to just scream so loud, I'd put it out all the time. Hurt like hell at first...I used to steal sodas and throat lozenges all the time to cool it. I was far from sXe at the time, but I used to put all the Xs on my hands...everyone ate it up. We were a very angry band, and had a lot of trouble early on getting gigs because we played too loud for most of the people to deal with, and we'd always end up destroying things (I don't like to incriminate myself, and the memory is a drunken haze a lot of the time, but it was usually me) and fighting with the owners, and the kids. I had a tendency to just lose it through the songs and just jump, dive and crash into anything while "singing"...it was just something that I did to go to the music. We built up a cult fanbase in New York which was unfortunately very violent, but at the time I loved it...I was a little shit whose opinion was pretty much "if you can't take it, you're weak! Fuck off!" We played CB's for the first time in 1988, probably our best year. They booked us with all these horrible sXe youth crew bands like Sick Of It All, Judge, etc. I still have the show review from that, I get a huge kick out of it. I'll print in for you...this was in Boiling Point, the biggest sXe/metal 'zine at the time.

"JUDGE / WARZONE / SICK OF IT ALL / STORMSTRIKE / INFEST

- CBGBs Feb. 18, 1988

The big show of the month was here, and the band that certainly took us all by surprise were Infest, who were the second band from the front. After a great set by the newest New York power Warzone (Lower East Side), Infest (Bronx) took the stage. I hadn't heard much of these guys, as they apparently don't play many shows. They took the stage, and the first thing their singer does is say, "I think Judge is shit, and fuck CB's for putting us on the same bill with them." That bastard from Infest then started up the first song screaming "I HATE RAY! FUCK PORCELL! SELL-OUT CREWS CAN GO TO HELL!" The crowd, fortunately, was having none of it. Infest then started their set, which was overly loud, extremely fast and had few traces of melodies or any crunch, and I didn't like it much at all. The violence then started up, as the singer and guitarist were jumping all over the place and the guitar was being used as a weapon towards kids in the front in Judge and Chain shirts.

The singer did about seven face-first

dives into the front, and when he would land, would throw high kicks repeatedly towards faces. Soon a huge fight broke out and the singer and guitarist went down amongst a pile of kids. The bassist and drummer kept going, but this huge rumble enveloped the stage and soon about thirty people were involved. Eventually it broke up, and the singer came out, his face a bloody mess, standing next to the guitarist (who had since fallen) wielding the guitar like a bat again. CB's security finally tossed Infest from the building, to many cheers. I hope they never play New York again. After them came...

Boiling Point, 1988 - Tim Singer

That's probably about all you should read. He misrepresents things a little bit. I got the nickname "that bastard from Infest" for about four or five years from this article. This is a quote in a recent interview from Tim Singer...

"PW: When you were doing No Escape in the late '80s and started Boiling Point 'zine,



SLAP A HAM
RECORDS #1

you went to a lot of shows. Any bands that you particularly count as influences? TS: Obviously Judge and Youth of Today were probably the two biggest...(snip snip) another huge one at the time was Infest, who were just so fast and loud it was inspiring.

PW: Didn't they have a reputation for being overly violent?

TS: They were totally rebellion, and their music was so powerful, that sort of thing was bound to happen. It was great stuff though, a personal favorite band."

- Change 'Zine, 1995, - Tim Singer

What a fucking bullshit artist! We're getting loads of good reviews, credits as influences to tons of bands, whatever...blah blah blah! Shut up! These people are all liars! We didn't really have a fanbase until 1990 or so. Anyway, I'll stop talking about shows and enemies in New York...that would take me 100 pages to describe. In 1988 we put out Machismo, the first 7", by ourselves (D.I.Y. so to speak!) and made 1000, but in the collector scum spirit I didn't even know existed then (I thought of it as "a version for friends" and a "version for everyone else"!) we did 200 with sticker inserts. Hee hee. We traded most of it to foreign audiences, who really liked us. We only made about 100-200 copies of the demo, and so many of them went to Finland, Italy, Japan, Norway and the UK, it was ridiculous. Probably 80%! We sold so little in New York! We put out Slave, the first 12", in 1989. The thing was so confrontational, so loud, so violent, no one knew what to do with it! Everyone was scared shitless of us at that time because of our reputation for insanity, our music (which was a lot louder and faster than any band I'd ever heard that didn't have stupid metal or thrash tendencies, that stuff was so wacky!) was regarded as "too fast" (what an oxymoron) and we were unable to sell a lot of the copies of the 12" because many people were still paranoid of us. We made 200 of them pink, 100 of which we gave to our coolest fans/friends (all our fans were our friends!), 100 went, one each, to our favorite hardcore bands, and our favorite 'zines. The other 800 were sold to various people, it took us a year and a half! The 12" was put out by Off the Disk records, which also did Stikky, and Chris Dodge contacted us later in the year with a really rad letter saying, "I think your band is totally awesome, loud as hell, I love it...I wanna do a limited pressing thing with your band and my new band because I'm broke, tell me if you're interested!" So we sent him some live stuff, he did the 8" flexi with Pissed Happy Children and u, all the stuff is live, he only used some of it, it's one-sided, limited to 1000! What ended up happening is 400 got lost in the mail! Whoops! Most of the ones Chris gave to us as our cut (we carried the record, Chris' bands usually rock but PHC sucked!) went foreign, so who knows where they are, but I get offered big bucks for this! We kept going, people really liked us more and more in New York, a lot of people liked us because we just played our guts out and respected our intensity and our determination to blow all the other bands of the time period away. The only other band from that time period I think matches up to our fury was Crossed Out, a fine bunch of guys. We were going to do a split with them, but it didn't work out. In 1990 things were starting to fall apart, Infest were fighting internally, people were really starting to like us (because we were becoming the trend!) a lot of bands started doing the faster/louder/angrier politics route, and before you know it, it was a mess. This where it stars to get crazy. In 1989/1990 a lot of the NYHC bands started to get big. Guess who comes in? Rolling Stone, MTV, those people, to spotlight the "growing rage" in New York. Myself and the rest of Infest weren't on good terms at the time because I took the Japanese route of dealing with your band mates by not spending a lot of time with them...that was the only way I could deal. We got in huge fights when they signed a release for us to appear on some MTV special where they used some of our live footage. I flipped. Big trouble. We finally went to Europe that summer of 1990, as promised. We got through a few countries, had a great time, played with some great bands, saw some great bands, met some great people. It all fell apart in Holland. Much anger, I stormed out, said "after this tour, I quit!" They said, "You're out now." We broke up there in Holland. One of our roadies took over my duties as singer. He even used my stage name! No one in Europe really knew the difference, it was horrible. I was stranded in Europe because I had no money (the "rich" one in the band was Craig, and he was holding the purse strings) and I finally managed to scrounge

up money for plane fare after promising to pay some people band via records and money once I got home. I didn't get home until late 1990 (it took me that long to work everything out!) and when I got back, who's huge in New York? Infest! They were prepping to sell-out. In 1991 they put out Mankind, our second 7". The vocals on that are still all me. It's not as good as our earlier stuff, I don't think...the material was recorded in January 1990, no matter what it says on the liners. They were playing lots of gigs, slandering me in public constantly, and were starting to change their sound adapting to all the boring sheep and folks from the area to begin with! I was furious. I went to an Infest show to confront them, and they got a bunch of their friends to beat me senseless. I got carried out of the place. Couldn't walk out. In 1991 they also reissued Slave, and made tons of money. I got none. They broke up in 1992 after a failed sell-out attempt where all the band members kinda inverted and things fucked up. I was glad! All the members pretty much filed out of hardcore. I was in no mood to do any serious band, though I put out some one-shot hardcore 7"s here and there with friends. New York was still a sXe/youth crew mess, with all the same shitty hardcore bands still going, and many of them now being post-core, even worse than whatever they were originally. I didn't start any real band until I joined Millhouse in 1995, and quickly stole Andrew from there and formed Black Army Jacket. To my shock, everyone had already forgotten me in New York, and Infest was now remembered as the loudest, faster, angriest and best band to people who really liked hardcore, but we were remembered as a bunch of sell-outs and phonies, which was horrible. So I blended into Black Army Jacket, and we started up going, playing shows, doing the demo, etc. People loved the demo, and couldn't figure out why. Because we play it how it's supposed to be played! I had a good two years in BAJ, now we're starting to have problems again, unfortunately. Maybe I'll stick around. In '96 Infest's popularity was still at an all-time high...we had tons of fans who got into us after we broke up, way more than when we existed. The prices were getting outrageous for our stuff, much of it had been booted (poorly with bad quality and lousy packaging, even occasionally missing a few songs to force people to pay high prices for originals!) and it just sucked. The once-cool, now leeches (aka the rest of Infest!) put out the "official" reissue of Mankind then, made tons of money. They then did the "official" of Slave. I found them, got into a huge fight about it (because I was getting minuscule checks and they were fucking everything up!) and they said "we'll stop". I wanted to do some real reissues. They then booted Machismo, and made a lot more money. They finally did the discography CD, which they are doing incredibly with, ton of dough, last I heard, it's on its third pressing. I'm just totally beyond pissed with the situation. I had thought it had gone away after '92, but it's back in '96...hopefully this is the end of it. Some of our live boots (a few of which we did!), the 8" especially, and the 10" A.C. comp we're on are worth some money now, our posthumous popularity is astounding. Ah, I don't wanna talk about it. I hate to say it, but you oughta pick up the CD to hear everything (at least they did it, which I suppose was kinda noble)...you'll get an idea. I don't even own it, I'm not sure if they put the lyrics in. Maybe, who knows. Or, if you wanna be cool, hear the stuff (and see how loud it truly is!) we still get tons of comparisons in reviews and are referred to as one of the fastest and loudest bands ever!) and support something I at least get like .03 from each sale (it's that low, it's ridiculous)...get the Slave 12" re-iss, rock out. I dunno. Didn't even listen to the 8"? What a dork you are! ;O). And that's all I have to say about that. I'd like to bury my memories of Infest, though I'm still very proud of the music itself...I had some incredible musicians backing me up, and when we were all together, it was really fucking the total stuff. From 86-88 we really meant something. Oh well. It's all bullshit anyway, now they're all fuckers, half our fans are liars, and I'm forgotten and dead. Fucking Infest...Talk more about KBD later...I'll send another mail soon or something. I'm drained now. I gotta close the store now, and go home. Ech... Fucking Aerosmith.

CONTEST ENDS JULY 31, 1998

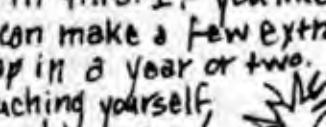
Hey Morons-

Welcome to the first ever release from Slap a Ham! For those of you who read that ad in the "Floyd" compilation, forget it! It's the wrong address and the wrong info. I was planning on doing that stuff, but didn't have the #!!! For those of you who are completely clueless as to what I'm talking about, go on to the next paragraph. So anyhow, one day I was sittin' around and I said to myself, "Hump a chimp! Once my thoughts became more rational, I said, "I'm going to do something silly today." So I did. I withdrew \$900 from my life savings and decided to start a record label. I called up bands I not only enjoyed, but knew well enough to make my projects fun. I decided to do an 8" ep because, with the exception of a few Japanese bands, 8"ers just aren't done by anyone. Yeah, the sound quality may be a bit cheezier than expected

but what the hey? "You damn punk rockers can't tell the difference anyway!" Right?

This isn't meant to be a big time production anyhow. It's just something fun, as well as a way to give a tip of the hat to these bands for being such cool people. It's a nice way to drive some record collectors apeshit as well.

Thanks for investing your hard-earned cash in this. If you like it -- great. If you don't like it -- I reckon you can make a few extra \$\$\$\$ selling it to some chump at a record swap in a year or two.

Stop touching yourself, 

Chris Slap a Ham

IF YOU WRITE SEND A STAMP
SLAP A HAM
c/o CHRIS DODGE
P.O. BOX 843
S.F., CA 94101 USA

HEY UGLY! HERE'S
YOUR LUCKY NUMBER!

1
1000

NOW SHADDUP ALREADY!!!

above lettering painstakingly done by Lydia! Thanks a-plenty to John at Copy Rite, Tim, David, Howard, Andy, and others. Thanks to all of course PHC + INFEST!

UNRUH

Unruh combine pissed hardcore with technical intricacy and musicianship to present a style of extremecore all their own. This interview was conducted with them before playing at the Bomb Shelter in Oakland, CA on July 15, 1997. All live photos taken by Super Urine Monkey that very day.

SUM: Gimme your names and what you do in the band

M: My name is Mike, I'm the singer. **J:** I'm Jason, I play bass. **R:** I'm Mr. Ryan Butler. I play guitar. **SUM:** And who's your drummer? **R:** Bill. He's inside. **J:** He's not much of a talker

SUM: Where did the name Unruh come from?

R: Howard Unruh was the first contemporary American Serial Killer. He was from Camden, New Jersey. Basically, he was a military sharp shooter and he got kicked out of the Army. He lived with his mom and he made a list of everyone who fucked with him. He lived in a really small town. He had a couple of Barretas under his bed and he started with his mom. He basically killed 13 people in 12 minutes. He's still in jail to this day. The picture on the cover of the 7" is a hobby horse that this kid was sitting on. If you look close, you can see blood on it. And that's Howard Unruh on the back of the 7".

SUM: How did the band form?

R: From the ashes of Uruk-Hai, basically. Me and the drummer were in Uruk-Hai and our old bass player played guitar in Uruk-Hai. We decided we wanted to do a Citizen's Arrest/Voice of Reason type band. In the Spring of '95, we started playing and we tried out all these different singers and nobody worked out. Mike Edwards here called me while he was on a tour of booty with his girlfriend on the west coast. **SUM:** Tour of booty? **R:** Yeah. And I told him we were doing this Voice of Reason/Citizen's Arrest type thing and he got so stoked he said he'd start driving back that day to be our singer. And he drove back that day and started singing.

SUM: When was this?

R: We'd been practicing for 2 or 3 months before he came in. This was summer of '95 by that time. We played our first show with Dead and Gone on August 10 or 16th or some shit.

SUM: What happened to the old bassist?

R: I don't know if we want to go into that. **M:** Basically, we all just grew apart musically. He went from playing bass to second guitar, and then things just didn't work out. **SUM:** So you guys were a 5 piece for a while? **R:** Yeah. We got J. in September of '96. **M:** Nick went his way and we went ours.

SUM: Unlike other bands from Phoenix, it seems like Unruh's lyrics are more of an anti-capitalist labor rather than



Ryan Butler - lead guitar!

focusing on religious philosophies. How'd that come about?

M: Basically, we're all just working class kids. We all have shitty jobs. We all deal with... at least somewhat our feet are buried in the industrial world. So, most of us have button-up shirts and wear fuckin' nametags that are sewn onto our chest. The main thing that makes me angry is that I have to deal with these shit heads every day. I'm doing everything in my power to beat it, and Unruh is my only release. **R:** We're trying to make it a permanent thing, as much as we can. Unruh is our only thing, y'know?, our only way.

J: Making people aware of things they ignore just to get by.

SUM: You guys have done tours before, right?

R: Yeah, we toured



with Wellington, this bad ass band... **J:** They're pretty heavy. They rock **R:** They get so many chicks. **SUM:** That was summer of '96, right? **R:** Yeah. We've played a lot of California shows.

SUM: So far all you've released is the first 7" and the split, right?

R: We have the cassette version of the LP here. **SUM:** Who released the cassette?

R: Mr. Feast and Famine, right here, Mike Edwards. **M:** I'm putting out the album, as a split label release with King of the Monsters. He's actually doing most of the work putting it out. It should be out by the time we get back to Phoenix. **SUM:** The new stuff sounds a little more metallic, I want to say. Not in a bad way, though. There's more blast and stuff like that. **J:** Its more diverse. **R:** Nick wrote a good portion of that, our old bass player. And I wrote a good portion of it. I've just recently got into guitar a lot. More technical stuff. **M:** We're basically trying to evolve the band, we don't want everything to sound the same. We don't want anyone to be surprised when they get our next thing. We're not going to do anything we haven't done previously, but we're not going to do the same thing forever. **J:** It keeps everybody happy, too, instead of just re-hashing the same thing just because you know you can do it. **R:** We're not out to sell records, but it's nice to sell records.

SUM: Do you guys fit in pretty good with the Phoenix scene?

R: We're starting to get... like the straight edge kids are starting to come out and the crust kids are starting to come out. We're starting to get a decent following in Phoenix. **J:** All kids go. Its not like scenester bullshit, y'know? **R:** Breaking down walls! **M:** Especially in Phoenix, we try to talk to kids from all different cliques and let them know that anyone's welcome. We don't exclude anyone. We don't want anyone not liking our music because our pants are too baggy or we have spiked hair or any bullshit like that. **R:** We just played with Avail! **M:** Basically, we want everyone in Phoenix to know that they're welcome to our shows and they're welcome to wear our T-shirts and we don't want anything standing in the way of that. That's what I'd like to see all across the country, but that's our city and that's what we deal with on a day to day basis, so that's the main thing we're trying to do there.

SUM: Are you guys straight-edge?

R: Just me. **SUM:** You're sober, right? Not "sXe". **J:** He's nice. He's not a militant asshole. It's a life choice, not a label for him. **R:** I'm into straight edge, but it's a real personal thing for me. Mike, our singer, is like one of my brothers, y'know, and he drinks and smokes out every once in a while. Bill drinks. **J:** partakes in the buddha every day. Whatever's their thing. **J:** We all love each other.



SUM: Do you guys have any monkey stories?

J: Well, there was the infamous spider monkey. **SUM:** Which was... **J:** This monkey that followed around me and a group of my friends for 14 days straight. First we thought it was from this classic car



Jason, monkey fanatic and bassist

show. There was this guy who was showing all this classic cars in Albertson's parking lot. People just go there and show their muscle cars off. This guy had a spider monkey on a leash. I was watching him from across the street at the circle K and I saw it make eye contact with me. I was like, "Wow, check it out! A spider monkey!" I saw it jump on like four classic cars, from a '57 Chevy, to a classic Thunderbird, it was kind of a mix. Some of them were Chevys, but some were Fords. I'm sure the monkey was a little bit disoriented. Then, as we were driving home, I saw it in this guy's car. I could see in the rear-view mirror that it was staring at me, y'know? For the next 14 days I'd see it in the back yard, the front yard, at my work place. I work in a comic book store, and it would shuffle through the comics. Then, one day, it left. **R:** I've got one thing to say: Jason is full of shit. **J:** No! It's a real story! There was a 14 day monkey! I swear! If you believe in the monkey, then you believe the story. **SUM:** So, where do you think it went? **J:** I have no idea. **R:** Uh... it never happened. **J:** Transmission of information. **R:** Don't believe it. **J:** He saw the monkey too, he's just too embarrassed to say it. Kind of like a UFO. **R:** I've seen UFOs, man, but not fuckin' monkeys.

Unruh / PO Box 10221 / Scottsdale, AZ 85271 / USA



Ryan's infamous chimp covered cabinet

Unruh Discography

Unruh 7" (King of the Monsters/Abiology) 1996
Unruh/Enewetak split 7" (Feast & Famine) 1997
Unruh 12" (King of the Monsters) 1997

WELLINGTON.

Interview with **Ryan** (guitar/vocals) & **Mike** (Bass/vocals) in Oakland, CA July 15, 1997

SUM: Why did Wellington break up?

R: Our drummer is going to Hollywood to be a professional drummer. His Dad's paying for him to live there for like 2 years. So, he's just going to play in some brit-pop band, and that's rad for him. Our bass player is a jack-ass and moved to the bay area... **M:** No, I moved because he was moving and there was nothing for me in Phoenix. **R:** No, he moved because he's stupid.

SUM: Were you guys always a 3 piece?

R: Yeah, always. **SUM:** And the drummer... **R:** Gordon. **SUM:** He's coming back to record with you guys? **R:** He's still living in Phoenix until September. **SUM:** So you guys are gonna still record? **R:** yeah.

SUM: When did Wellington start?

R: September of '94 I think. Yeah. We started in September and played our first show in October of '94. **M:** It doesn't seem like that long ago. **SUM:** How'd you guys all meet? **R:** I've been friends with Mike since freshman year in high school and I've been friends with Gordon since I met him in church in the 3rd grade. **M:** We used to skateboard together. He used to pick me up... **Intrusive Bystander:** RICHARD CRANIUM!!! **R:** We had a pop punk band together. It sounded like NoFX.

SUM: What other bands were you in before Wellington?

R: I had this band called Lyburnum. It was like Honeywell hardcore type stuff, meets like Moss Icon or something. Then there was, uh... **M:** Richard Cranium. **R:** Yeah. **M:** Gordon's Dad thought of that name. **R:** I just jammed with various people. **SUM:** Is Richard Cranium supposed to be like Dick Head or something? **R:** Dick Head! Wow! You got it! **M:** I don't think that sarcasm's gonna come out that good on paper. **R:** I'll try anyway. That was pretty much all the bands I was in before Wellington.

SUM: Fetus has put out every record you guys have done, right?

R: Yeah. King of the Monsters is going to do the Dystopia split. **M:** If we ever talk to those guys. **R:** They're supposed to record the day they get back from Europe, but you know how those guys are...

SUM: Did Wellington ever tour?

R: Yeah, we did like a California thing in '95. We played Gilman with Dystopia and Excruciating Terror. **M:** That was like one of our first... **R:** Quit interrupting!! **M:** Ok, Sorry. **R:** We played a basement show



Wellington at a house party in Oakland, CA - June 1995

with Dystopia and a show in Santa Barbara. Then, last summer we did a 2-week West Coast tour with Unruh, my other band. **M:** All the way up to Vancouver. **R:** Yeah. We went to Vancouver and back for 2 and a half weeks or something. **SUM:** When was this? **R:** Last summer, in June. **M:** Vancouver sucked! **R:** No one gave us a show here. We tried. No one would hook us up.

SUM: Do you have any monkey stories?

R: Uh... **SUM:** You have chimps on your

amp, though. That rules. **R:** That's been there since Lyburnum. Withdrawn actually was our name before we were Lyburnum. It was like metal Rorschach type stuff. **SUM:** So, no monkey stories? Anything besides circuses and zoos? **M:** The one that haunts me is the one on "Faces of Death" where they eat the monkey's brains. **R:** We don't know too much about monkeys. We don't want this to be like the Devoid of Faith interview.

SUM: What's the scene like in Phoenix?

R: Its really tight-knit. There's always like a good core of kids that go to shows. Kids never really watched Wellington until like last year. Usually we'd play to like 2 or 3 kids in Phoenix. We played with Portraits of Past once and I counted like 6 heads. **M:** It got good sometimes, though. **R:** Sometimes it was good, like if a lot of crust kids showed up. Kids have really got into Unruh in Phoenix and that kind of turned them onto Wellington. They couldn't really dance to Wellington. **SUM:** The kids've gotta dance! **M:** Yeah. That's what I'm starting. Dancecore!

SUM: Were any of you members of Uruk-Hai?

R: I was. **SUM:** What was that band all about?

R: I was in the band for 4 practices and a recording session. The lyrics were written the night before we recorded. The songs... Bracken from Hail of Rage lived out there and he wanted to start some stuff. Nick, who used to be in Unruh,



was in it... and Shane from Fetus, and Bill, the drummer from Unruh played drums. We all just jammed together, made 10 songs. They wrote 'em all, I just learned 'em.

M: And Kieran from Australia! **R:** Yeah, this Australian guy as there and he did vocals on it. **M:** One day, in Phoenix, you see him, and he's straight edge as hell. 2 months later, we're on tour and I'm buyin' him 40s in Oakland. **R:** It was just something to do. We played 1 show and it was like 2 songs. You know how long the songs are on that 7". **M:** He's probably gonna hate that story and want to fight me... **R:** Why don't you shut up? Fucker...

SUM: The LP is called "Thank you Jesus", the Uruk-Hai 7" was "Give up on God" and then Tho Ko Losi and Absinthe have their anti-Christian stuff...

R: There's a lot of Christian straight edge bands in Phoenix.

SUM: Is that it? It seems like all the bands from that area... the samples are awesome. **M:** The sample on the last part of "Thank you Jesus" is actually from... **R:** His ex-girlfriend's Dad, who's now in jail! He's a minister. He's doing time for molesting kids in his church. **M:** I got the



Far from home: Wellington on tour in Seattle, June 1996

tape out of all of his preacher sessions. **R:** We taped over most of her Dad's sermons. I guess he's a freak. He (pointing to mike) had to have Thanksgiving dinner in prison with him. **M:** It was weird. I was friends with him, dating his daughter y'know, and the next year he was in Prison.

SUM: Other than the Christian thing, did Wellington lyrics have any political agenda?

R: Yeah. It was like three quarters political and a quarter personal. I would always give them the lyrics to check out and make sure they agreed with everything I said. Gordon, the drummer, isn't a hardcore kid at all. He didn't really mind about the lyrics, but I always wanted to make sure we weren't... he had pretty strong beliefs, and I didn't want to go against him or Mike in any way. I wrote most of the lyrics, and he (Mike) wrote a couple. **M:** "Isolated in Despair" is political. It's about like religious wars. It kind of affected me in a way, 'cause we were watching it on TV so much and we couldn't do anything about it... **R:** It's about the Croatian war that's going on. It's going to be on the Dystopia split.

SUM: Thanks for the interview. Any last comments?

M: Thank you. **R:** Yeah. Thanks for being interested. Nobody ever really cared about us until the last dying days. I'm stoked that people are into something I created. That's about it. Rock on.

Ryan Butler / PO Box 357 / Tempe AZ 85280 / USA



Mike in Phoenix, AZ - Spring of 1996

Wellington Discography

Relic of Waterloo 7" (Fetus) 1995
Wellington/Fall Silent split 7" (Fetus) 1996
Thank You, Jesus 12" (Fetus) 1996
V/A "Amnesia" (Ebullition) 1997 (Also feat. Lyburnum)
Wellington/Dystopia split 7" (Fetus) 1998
Wellington/Noothgrush split 7" (100 Y.O.S.) 1998
Discography CD (Fetus) 1998

JESUIT

BS: How did Jesuit start?

N: I said "Fuck it! Let's start Jesuit and fuck people up". **B:** There's too many emo bands and someone's got to take care of that shit!

BS: What kind of band is Jesuit?

B: Sick! We don't rollerblade but we're still fuckin' mega extreme!

BS: When did you start and how did you get the name?

N: We started a year and a half ago and I saw the name Jesuit and I thought it sounded cool. There's no significance behind the name. **B:** Basically, we like to party! **N:** Brett partied with his pants on AND off last night. It was the first time he consciously showed me his dick.

BS: When did he unconsciously show you? **N:** When I pulled his underwear off while he was asleep. **B:** Oh, you dick!



BS: What are your lyrics about?

N: They're about personal shit, but all my lyrics end up being about personal relationships with other people. **J:** There are some political topics touched upon. **N:** Yeah, but then we realize that we're all stupid and we can't write about that shit. So, we figure we know about girls and women, so we write about that. There's a correlation between love and killing yourself. We have a song about car stereos. I don't have a tape deck in my car, so I could crash and die and the last song I would hear would be No Doubt and that would suck.

BS: How does love correlate with suicide?

N: They make you want to kill yourself, man. **B:** You could say we're pretty emo, to be so sick!

BS: Do you have any monkey stories?

Jesuit is a crushing hardcore band from Virginia Beach, VA. Believe me, they are as foolish in person as they are in this interview, but that's OK because when it's crunch time, Jesuit will knock you on your lame little ass with the severe punishment. Interview by the Blood Sucking Monkey from Outer Space. Photos by Admiral Andrew

Jesuit are:

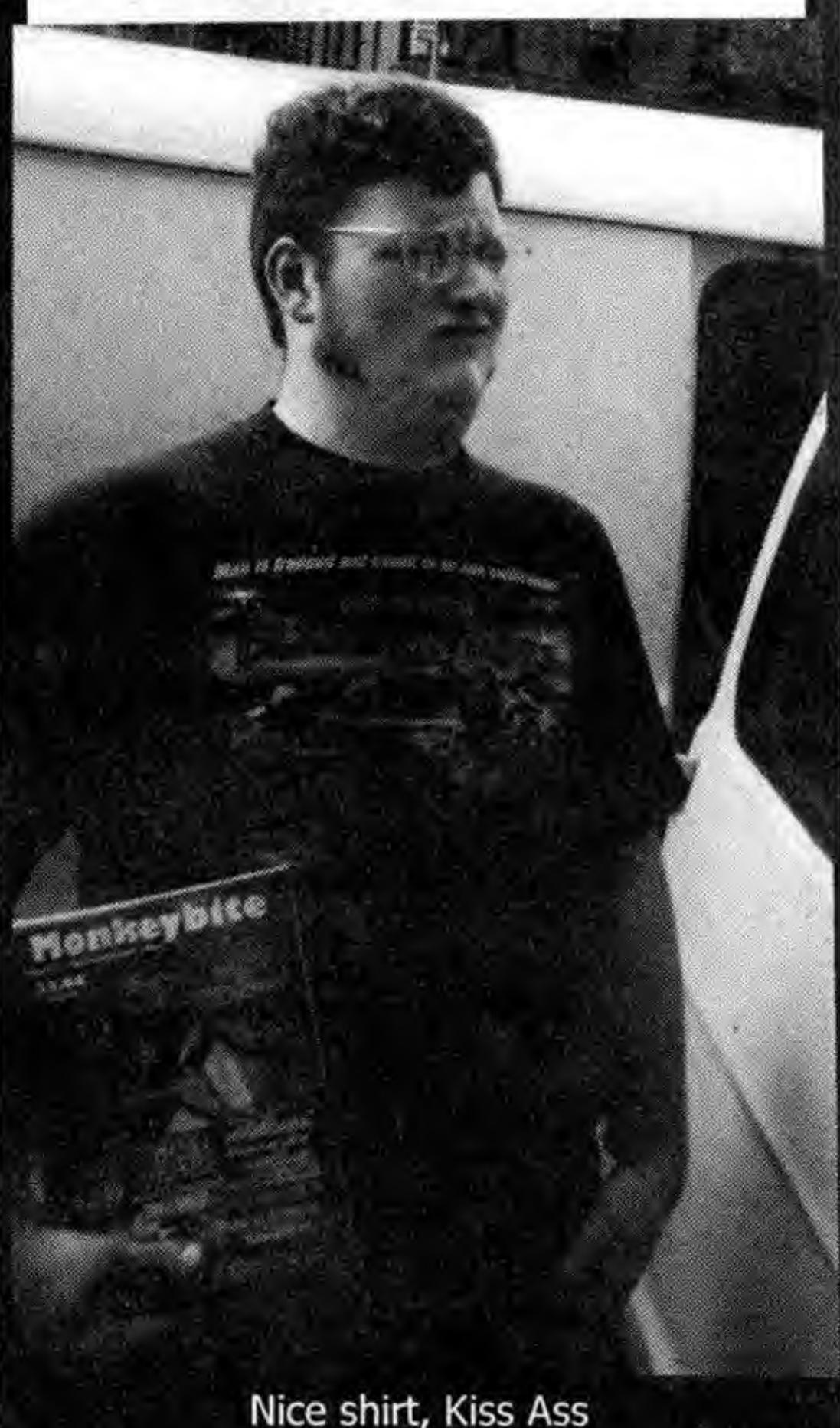
Nate, Brett, Jay, and Brian

(Band shot below also includes roadie)

N: The monkeys in Norfolk, Virginia always throw shit at each other and the people. **B:** I like Monkeybite because I was an extreme Planet of the Apes fan, until I met Admiral Andrew and found out what a piece of shit he was. Now I'm not into it. **N:** Brett puts peanut butter on his dick and lets dogs lick it off. **B:** No I don't! **N:** He puts bananas on his dick and lets gorillas suck it off!

BS: Where did you get the idea of using your guitar pickups as a microphone?

N: The mic isn't enough to hold my intensity.



Nice shirt, Kiss Ass



BS: Do you like Virginia beach life?

N: No. The hardcore scene is good there, but we don't have a place there. That may be partly our fault.

BS: How do you feel about the state of hardcore today?

N: It sucks because its not about innovation, its about emulation. Like taking a trend from 10 years ago and capitalizing on it. That sucks. No one wants to do anything new. So that's why Jesuit came to fuck shit up. We started harporcore. Hardcore with porno! If its porno, Jesuit is all about it!

BS: Describe each member of Jesuit

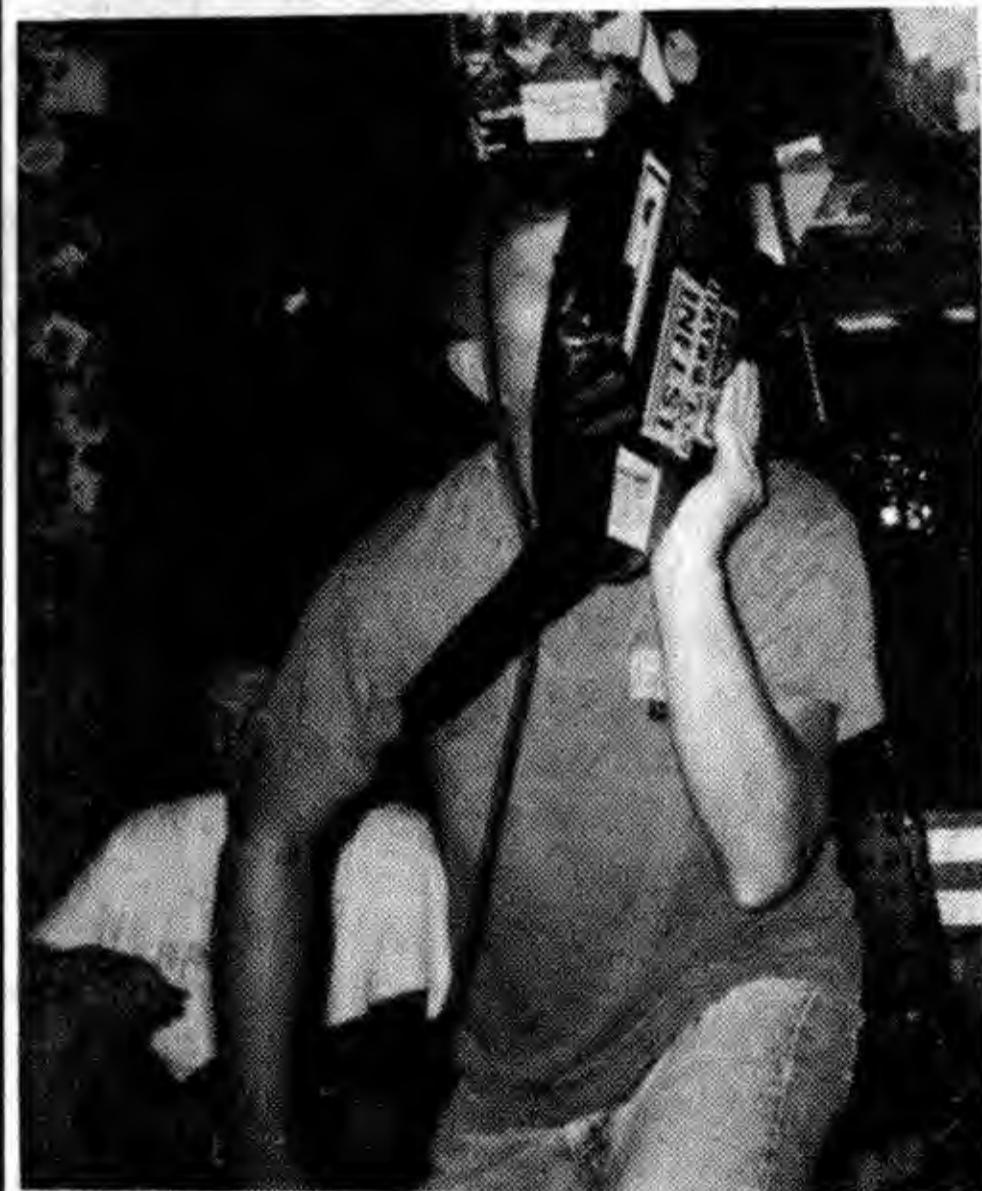
N: Brett likes to get drunk and its really funny because he thinks hippie



girls are gonna do it with him and he gets loose. **J:** Nate tells stories. We do stuff on tour and over time, later in the tour, the stories get inflated every day and he gets a lot of free shit. **B:** Jay is very interesting. He's a drummin' machine. He likes to chill and doesn't have a lot to say buy you know he's thinking weird shit, because he's writing down in his little book. He has a book where he talks shit about all of us.



BS: Did any of you ever ride the snake?



N: On tour, one of our tires blew out and we walked into the desert and rode the snake. It was intense.

BS: Would you ever get a tattoo on your face?

N: Oh, you heard about the tattoos I'm getting? I'm getting a bird on one cheek and on the other cheek, I'm getting a hot dog, but a half-robotic hot dog.

On my forehead I'm getting "Hawaii" in cursive, and down the middle of my face I'm getting an upside down cross and on my chest I'm getting "Andrew Orlando" in old english.

**Jesuit c/o Nate
5349 Brockie St.
Virginia Beach, VA 23464
USA**

Jesuit Discography

"Big Balls" (demo) 1996
Jesuit s/t 7" (Reservoir) 1997
Jesuit s/t CDEP (Reservoir) 1998

CODE 13

Interview with Code 13, conducted live on 89.7fm KFJC, Los Altos Hills, May 14, 1997. All photos taken by Super Urine Monkey on May 17, 1997 at 924 Gilman St., Berkeley.

L: Introduce yourselves

F: Clad only in a piece of duct tape and a bullet belt... T: That'd be Trevor Trend, the guitarist. That's me. F: I'm Felix Havoc on vocals. S: Tattoo Shane on bass. J: Josh. S: Madman drummer. F: Josh blast. J: The song destroyer. F: OK, ask some questions...

L: First off....

F: Wait! Before you ask any questions, there's something I want to say, about interviews in general. Okay, band members get interviewed and people ask these deep sociopolitical questions. At what point does a musician become an observer of society? How much more does it matter what I have to say now that I'm singing in a band than it did when I was just some guy working in construction. Does anybody care more what Shane thinks as a tattoo artist than as a musician? He never gets interviewed for being a tattoo artist, does he? But he gets interviewed for being a musician all the time. I really want to call into question the whole idea of the band interview. Do musicians have some sort of special insight? Are we really producing some sort of role as observers and documenters of society, and therefore somehow reflecting our society, and being some sort of mirror to the reality that is placed in front of us? Or are we just some dudes in a band and have nothing more to say than some dudes who aren't in band? S: We're responsible for our music, though... T: And the message we convey. F: Okay, ask questions now. I just wanted to get that off my chest. J: Now that no one wants to talk. L: You're role models for all the 12-year-olds sitting at home... F: Those kids need to get on their skateboards, get their dad's gun and go start something on their own, because it's not up to us.

SUM: But don't you think that part of being in a hardcore band is inciting some sort of socio-political discussion?

F: Perhaps. However, most people at shows are only playing the role of consumers of entertainment commodity. How many people are at a show for intellectual stimulation? It's primarily entertainment. Those who take the time to read and absorb the lyrics are hopefully moved to ponder the issues addressed. Still, how many cats start a band just to examine sociopolitical issues? Usually, they start a band because they enjoy playing music. Those with an agenda to advance usually do so in a different format. Print media, political protest, etc. Basically, we're lucky if we move anyone to social and political contemplation. Most, I imagine, are just here to rock out.

L: Well, how did this line-up change happen? What happened to Criminal Shane?

F: Criminal Shane attempted to pull off the biggest caper of his career and it backfired on him. He's now doing 25 to life in a maximum-security prison in Sowater, Minnesota. We haven't been allowed to visit him yet, although we did see him at the trial. He had shaved his head and tattooed an inverted cross on his forehead, and he carved a pentagram into his hand and flashed it at the cameras. We're going to be using that as the cover on our next record. Due to his lengthy incarceration, until he's paroled... We did toy with the idea of having him record with us over the phone... S: He's on too much thorazine, anyway. F: Yeah. The sedatives they've given him is really impeding his playing, so we borrowed Josh from another band in the twin cities called Invay. You want to tell 'em about your other band, Josh? J: I play in another hardcore band in Minnesota. One of their friends saw me

play and said "Wow! That guy can play almost as shitty as Shane can, why don't you come play in Code 13?", and I said "OK". T: Oh, don't be so down on yourself. F: Really, there's only a handful of people that can play the kind of fast hardcore that we do, in Minnesota. S: It's a workout. F: Josh is one of the few people that could fill those boots.

L: Are you three the original members?

S: Yes. L: When did you start? S: Four years ago? F: No, it was more like 3 years ago. I was alone in a dark room and a vision came to me, so I stripped off all my clothes and drew a pentagram on the floor in goat blood. Then I lit a candle at the end of each point of the pentagram. On the third "Hail,



Satan!", there was an opening in the sky above me and blood poured through. Then, a great horned, winged demon came forth with a pitchfork and told me that I had been chosen to spread the word of evil in the whole realm and that these two, Shane and Trev, would be my accomplices in this act. Therefore, this vision came to be reality and we started having practices. The Satanic church of Minnesota had a fundraiser and bought us all of our equipment so that people could hear the message and the evil would be spread about the land. **L:** Wow. **F:** Do you want to hear the real story? I don't know. We're just some guys who wanted to start a band.

L: Was this after Destroy?

F: Yeah. Destroy had been broken up for a little while. We still had some mixing and overdubs to do on that album... I'd been in Destroy for a few years and we had gone much more in a grindcore direction, like maybe a bit more of a metal influence, which in the late '80s and early '90s was the big thing at the time. We were kind of more on the Extreme Noise Terror tip. I wanted to go back a little more into the '80s hardcore roots. We still definitely have a thrash/grind thing going in Code 13, but we have much more of a punk rock, '80s hardcore influence to the sound. These guys were both interested in playing something like that, and we put up an ad in a record store and got Criminal Shane, but the terms of his confinement now prohibit us from having anything more to do with him.

L: Were you, Shane and Trevor, in any other bands?

T: I played in a couple of bar bands. We played old covers like "Gloria" and stuff like that. **F:** Shane was in the Vile Babies. **T:** I was in a band called Stagnation, but we didn't make it very far. **F:** Ask Trevor about his new band. **T:** Oh yeah. I'm in a band called the Decoy Voices in Minneapolis, which I sing for. We have kind of an old SoCal sound, I think. Kind of like TSOL, its pretty evil though. **F:** He wears a skinny tie. **T:** Yeah, I dress up in suits when I'm not dressed in my bullet belt.

L: Is this your second tour?

F: More like third or fourth. This is our first time to the West



Coast. We had a west coast tour booked for February of last year. However, we had some mechanical difficulties with the jalopy we tour in, and were forced to cut our tour short. We have returned to make good on our commitment to play the West Coast. We played L.A., Goleta and Berkeley. We're going to Sacramento tomorrow, then Reno, then back here to play the show at Gilman on Saturday. Then we're going through the northwest, and then back home via Denver. We've played quite a bit in the Midwest and on the East Coast. We toured down south, like Florida, Texas and Alabama. If we can keep this momentum up, we'll tour more frequently. Our real aim is to go to Japan, but we decided that it was in our best interests to put America first. These are the kids who buy our records and support us and I think that this is where we ought to be playing before we strike out on some foreign land away from our fan base.

L: I have to say, that is the biggest tour van I've ever seen. Its not even a van, it's a truck.

S: It's a beast. **J:** It's a Tasty Bread truck. **F:** It looks really cool, but if you had to work on it as often as we do... We spent all day hanging out at a muffler shop in Fremont, and we have to go back tomorrow and get some wiring done. Its not as fun as it looks. **S:** Big headache. **F:** That van has been a constant source of trouble for this band. **L:** Yeah, but you have four beds in there, one for each of you, a table with chairs, and... **S:** A little wet bar... **F:** The bar, the restored '50s jukebox. **T:** We got a Jacuzzi, too. **J:** Indoor pool... heated. **F:** It is nice to be able to have a bunk for each of us so that we can rotate drivers and sleep. We have room for all of our merchandise and equipment. We also get 8 miles to the gallon and have an uphill speed of 20 miles an hour. **J:** and a downhill speed of everything 'cause we can't stop.

L: What is your discography?

F: We have 2 7"s of our own. "Doomed Society" which is our first one, and "They made a Wasteland and Called it Peace", which was our second. Those are both available on the label that I run, Havoc Records. We also have numerous comp tracks floating around. We're on the "Start a Riot" compilation LP on Clean Plate. We're on a compilation CD/ double LP of all bands from the Twin Cities area called "No Slow All Go". You probably haven't seen it much on the West Coast. **T:** It kicks booty. **F:** We have a song on a comp record that just came out called "Complacency" on Tuttle records, with His Hero is Gone and Suffer. I guess that's our discography. **T:** We also have a demo floating around. Its kind of



embarrassing. **F:** We have almost enough songs now to do another 7", so you'll be hearing more from us. To all of you who come up to us at shows and ask us when we're doing an LP: Probably never. Do you really want to hear a whole LP of 1 minute songs? We're not one of those prolific bands that records a split 7" at every practice. We prefer to release a really kickin' 7" than a full LP with a lot of filler on it. I think a lot of the LPs that come these days in the punk rock/hardcore realm would have really made a great 7", but the pressure to fill up time and space, when you're faced with that vast amount of space to fill, you can wind up committing to vinyl some pretty heinous tracks and some really goofy cover songs and novelty stuff. I'd rather keep it short and brutal and to the point with one 7" after another. If you want an LP, go buy State of Fear's LP or DRI's LP, that's a good one.

L: What label is your next 7" going to be on?

F: It'll be on Havoc Records. I like putting out the records on my own label, 'cause it gives us complete artistic freedom, I guess you could say. Also, it's to make sure that I'm in charge and on top of promotion and distribution. No other label is going to promote my band the way I'm going to promote my band. I can get 'em out to people better than I think any other label could. **L:** How many do you press of each record? **F:** It varies from release to release, but I think the "Doomed Society" EP was 2500 on black, 500 on red, 2000 on green, 2000 on marble, so that's 7000. The "They made a Wasteland..." EP, there was 50 on purple, 500 on red, 2000 on green, 2000 on black. About 5000, probably. **L:** That's a lot of records! **F:** I do a lot of trading with labels overseas and stuff, so I get it around, you know? I'm not so sure that if we were on another label if they'd be doing as many. I trade for a lot of records that I have a hard time selling, just to get our stuff available in Japan or Europe or wherever. We also have all of our stuff available on cassette in Poland, Russia, the Philippines and Malaysia and Brazil. We have cassette versions of everything in countries where the music is not too available and vinyl is not a popular format. Most of the music down in South America and in Asia, outside of Japan at least, is dubbed onto cassettes, just kids dubbing them and swapping them back and forth. I tried to make some cassette versions. It says on the cover "free to duplicate" and stuff. It gives people a chance to hear the music and the ideas outside of the vinyl market. I get a lot of mail from the Philippines at least, so hopefully, it's proliferating over there.

L: Do you guys do a lot of interviews in 'zines?

F: There's a whole box in my house full of fanzine interviews. **S:** The questions are usually the same... **F:** Yeah, it gets really tedious. **I:** There should just be a form letter or something... **F:** Yeah, we should just issue a communiqué and just leave it at that. We get so many interviews in the mail, and when you get the fanzines back, you realize that you put more time into answering the questions than they did into the layout and production of the entire fanzine. So, we've been kind of slack on that lately. There always seems to be something more important to do, like put a muffler on the van or fix the amp or something.



L: You guys seem really into guns, so it seems, would you like to comment on that?

T: Actually, we have to bring them to shows in Minneapolis to combat the drive by shootings and stuff. It's basically a measure of protection. **J:** We all have concealed firearm permits. **L:** Are you carrying guns with you on tour? **I:** Just our axes. **F:** We actually have no weapons with us except for our razor sharp wits. **F:** 3 out of the 4 of us actually do have rifles, shotguns and handguns. **J:** We do have actual firearm permits. **F:** I have 12 or 13 guns. **J:** I have a couple handguns and 4 or 5 shotguns. **F:** So, we're ready for the apocalypse, you know? I've watched "The Road Warrior" so many times, it ain't even funny. Everyone knows that after society degenerates, it's gonna be like... the strong will rule. Only those brutal enough to pillage and mobile enough to scavenge will survive. I've been watching that "Road Warrior" movie and I've been practicing. You'll notice that that humongous dude was the only one who had a gun and he was totally in charge. I think that on a more elevated and political level, being an armed citizen, if you want to use the term "citizen", is an important part of protecting your rights and your freedom. Those societies in which the individual

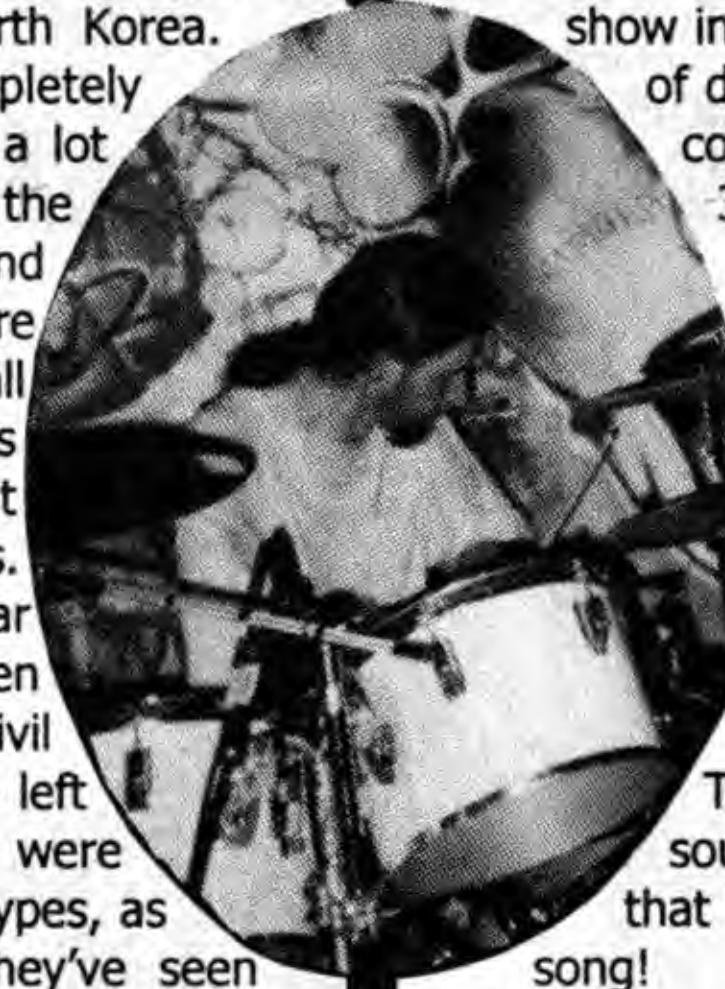
citizen doesn't have weapons doesn't have are more oppressive and totalitarian. Our government is full of it, but it can only get away with just so much before the people of this country are pushed to the point of revolt. Certainly at a point of the depression, or even in the late '60s, there was a real danger of revolt. That danger was made much more threatening to the powers that be by the fact that this is really an armed society. There's a gun for every man woman and child in this country. I think that this armed populace is something



that keeps this government in check. Politicians love unarmed peasants who they can tax and throw in prison and draft into the army and beat up and brutalize at will. Its not to say that the system isn't brutalizing us every day, but through economic and coercive means rather than brute force. You don't see the same degree of brutal oppression here as you do in China or North Korea. Those are countries where firearms are completely restricted. The far right, who get into the papers a lot these days, are very well armed, you know. In the future, after the oil runs out and society collapses and we revert to the road warrior lifestyle, the far right are probably going to be out looking for us. They're all armed, so I think its important for us to have weapons to defend ourselves, not only against the government and state repression, but also against political rivals. We saw in Germany in the '30s, a near state of civil war between right and left in the streets. There have been countries like Spain and Russia that broke out into civil war, with rival political forces battling it out. The left faction, or the revolutionary, progressive faction were made up more of these visionary, artist, and writer types, as opposed to the armed thugs on the right, so they've seen themselves crushed by the side of superior force. Therefore, I see it as necessary to have weapons. **L:** Aren't you afraid that one day you might be too drunk or something and accidentally shoot someone? **J:** No, we're responsible adults and we know how to handle our firearms and we don't screw around with them when we're drinking. **F:** Half of us don't drink anyway. **J:** I don't screw around with them when I'm drinking.

L: I know you guys are against cops, and I'm not talking shit, but I was wondering if you'd comment on the subject of one of the members of a band you're playing with at Gilman this Saturday being a member of the police department.

T: I heard about that. **J:** Which band? **L:** Ringwurm. **F:** Not the band from Cleveland, but some other band? **L:** Yeah, this is a different band, from San Jose. **S:** So, what's up with that? **F:** Yeah. How can you be a punk and be a cop? **S:** That's like an oxy-moron. **F:** What does this guy do when he's not with his band? Beat up skateboarders and hassle punk kids? **L:** Actually, he's a narc at a high school. **J:** There you have it – an infiltrator! **L:** He poses as a student and busts kids for selling a joint or something. **S:** 21 Jump Street! **J:** Should we perpetrate here? **F:** I don't know. I mean... I don't really understand how somebody could be into punk rock or hardcore, which is this anti-authoritarian youth movement, which is speaking out against the system, and then like... **S:** Be a pig! **F:** Yeah. Then be part of the fascist power structure? I mean, I know cats who have joined the Army and stuff, and I think that's a bad decision too. But even that's like, you go in for four years and like... I ain't even gonna support the whole going into the Army trip either! Definitely



being a cop is like... I don't understand. **T:** Is that just a rumor, or is that the undisputed fact? **L:** It's a fact. I grew up with most of his friends and he was in my husband's band for a while. All of this is true. **F:** If this cat is listening right now, he should call up and explain to us what possessed him to want to be a cop. I mean, our show in Long Beach was busted up by the cops just a couple of days ago. **T:** We're notorious for being busted by the cops. **J:** My first 5 shows with these guys, I only played 3 songs. Our longest show was like 10 minutes 'cause they all got busted up by the cops right in a row. **F:** What's going to happen when the cops roll up and bust up the show he's playing, you know? **T:** "It's alright boys!" **S:** He'll pull out the badge! **T:** "It's Okay..." **F:** Maybe if I join the police force, less of our shows will get broken up. **L:** If he's busting people for selling pot... **J:** He has to run down from the stage every 10 minutes "You! Stop that!" **S:** I don't know the guy, but he sounds like a scumbag. **F:** There's other forms of music for cops to play like southern rock. **S:** There's new country! **J:** Wait! In that "ChiPs" episode, Ponch did that Kool and the Gang song!

SUM: Any last comments?

F: Thanks to you chimps for having us on the radio show. If anyone wants our recordings, write to Havoc Records at PO Box 8585, Minneapolis MN 55408. Send a self-addressed, stamped envelope for a catalog. Don't let the system grind you down. Support underground hardcore.

BACK SCRATCHIN' BUDDIES!

"You scratch my back and I'll scratch yours!"
Tiny 3-year-old Tina Day knows that when she's itching-to have fun, her furry pal Fred the chimp always backs her up. The playmates were born only weeks apart and are being raised together at Tina's parents' home in Banbury, England.

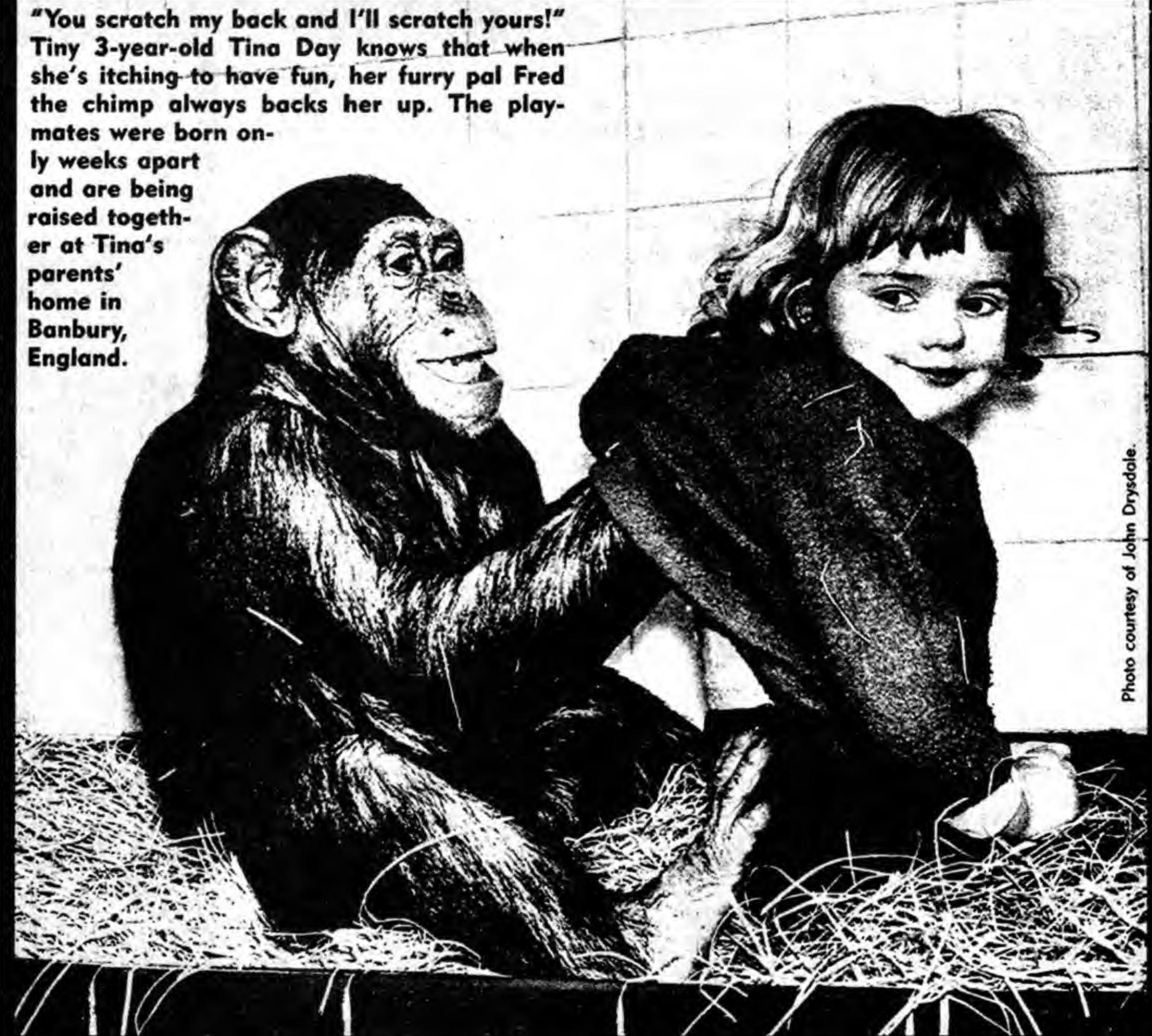


Photo courtesy of John Drysdale.

ASSHOLE PARADE

Asshole Parade is a ripping thrash/hc band from Gainesville, FL. Their spirit and enthusiasm should be an example for all of us jaded and depressed fools who feign interest in this current hc scene. Read on as A.P. singer Travis tells all. - Admiral Andrew

AA: If there was an asshole parade marching through your town, who would be in it?

I: Steve Heritage would be the guy with the baton... just kidding. Probably the whole police force, the guy who's tearing down the old houses and putting up student ghettos here in Gainesville, all the jock college kids here...

AA: Somebody told me to ask you about the anti-sXe song.

I: The thing is, that song is really old and that song is about people in our town, not about people as a whole. The kids in our town who were fucking with us at our shows. We get a lot of people treating us different because they know we're not sXe, we're not against the movement, just the mindset. People not coming to our shows just because we're not sXe... its pretty retarded. Being militant about something is good, but not about sXe.

AA: What does "hardcore" mean to you?

I: Hardcore means a lot of different things to different people. To me it's a release and a way to have fun. Playing shows is the ultimate thing for me. It's hard to get a point across. It seems like a waste of time because only a handful of people are going to care. It's more fun for us than stressing a message all the time. **AA:** A lot of people also lose sight of the fact that they're playing music.

AA: How is the scene in Gainesville?



I: A cool club called The Hardback just reopened. My friend told me about the vibe and I totally agreed, it's amazing. A really amazing place just to hang out and not feel pressured. The music scene has been a lot better. There's so many bands here.

AA: Describe each member of the band.

I: John, our drummer, is Mr. Black Metal, mysticism, demon, dragon, wants to visit Norway. Travis, our bassist, is a lot like me; a normal guy. Brian, our guitarist, is a peculiar, funny, Jerry Seinfeld type guy. He's definitely the weird one. He sees things differently.



AA: Do you like Planet of the Apes?

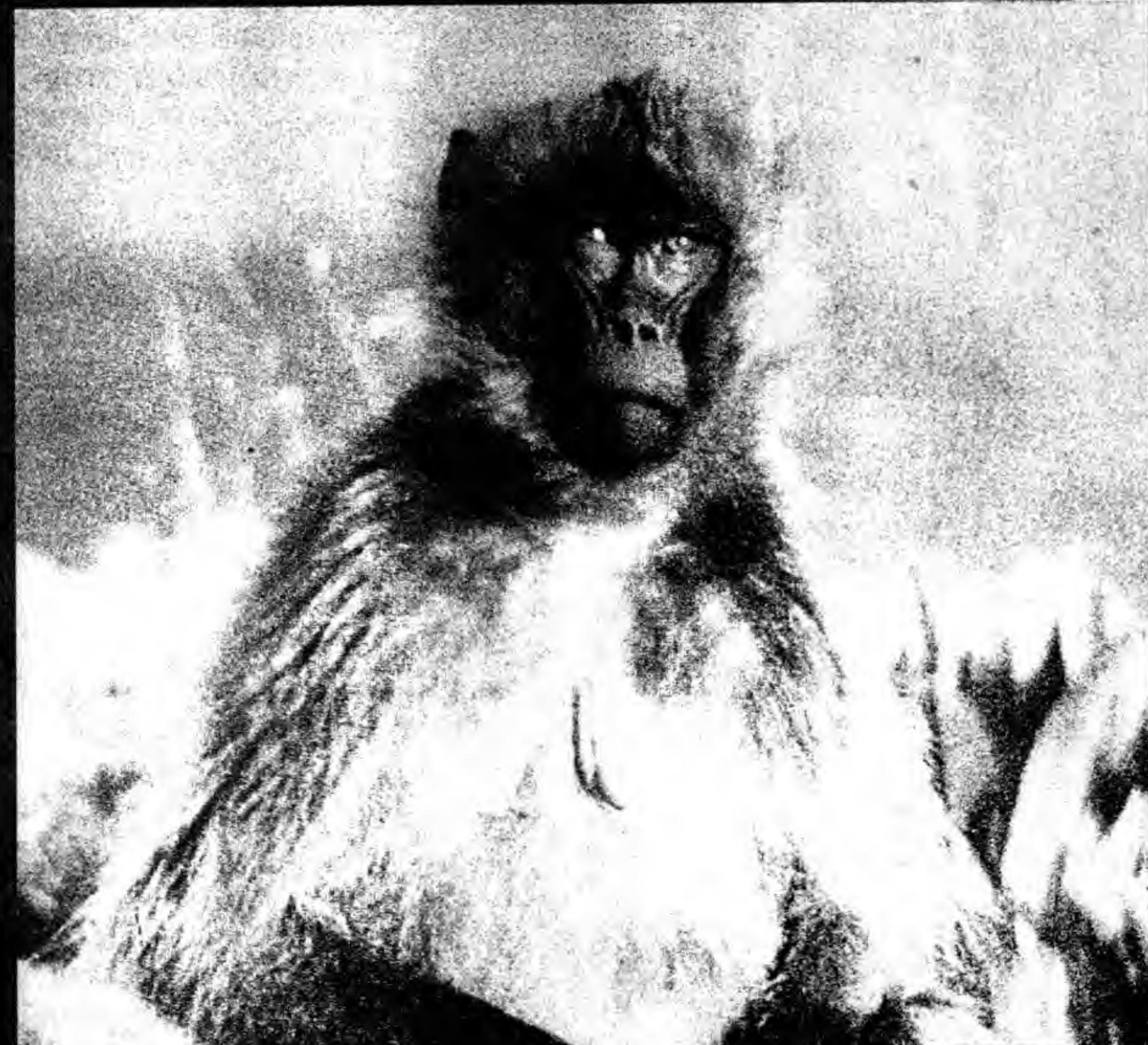
I: No. (The interview should have ended here - SUM) But my Mom is into Planet of the Apes. She's so into it. It always scared me, so I couldn't watch it. Brian, our guitarist, says that monkeys are cool and he likes Faces of Death when they bust it's skull open and eat its brains.

AA: I think grind and powerviolence are getting really trendy. What do you think?

I: Its making it hard for the bands that have good intentions to get anywhere. It's weird to be pop punk one year and then start to sound like Spazz. I hate to hear people describe their band to me and

say "Capitalist Casualties" or "Spazz". Those bands are great but they're still around. When I was younger and just a fan, I was like, "I wish some day I could be in a band" and now I've realized that I got to that point. That's the thing about hardcore I like. I was a kid jumping around my mom's living room with her stereo





blasting a Septic Death tape while holding a flashlight pretending it was a mic. I wished I was in a hardcore band. I hate that name, "powerviolence". I hate when people call a band like Infest "grind" and shit.

AA: How do you feel about technology?

T: I think the measures we take to attain technology are retarded. I think eventually we will kill ourselves. Even though I eat meat, I think testing shit on animals is stupid. I enjoy technology to a certain degree, but it is really scary.

AA: How was your tour (Summer of '97 with Suppression). Was it crazy?

T: Check this out. We lost a place to stay in Portland, OR, because somebody in Suppression called a guy a "bitch". The girl wouldn't let him stay

at her house. In Tonawanda, NY, we saw these girls across the street. Really petty girls who were like 18 or so. One of the guys in Suppression was being dumb and said, "Show us your tits!!" and for 15 minutes these girls took turns flashing us. It was awesome. That was the most notable fucked up thing that happened, not to mention breaking down numerous times.

AA: Future plans for Asshole Parade?

T: 12" on Six Weeks, Fiesta Grande #6, comps, European tour and shit...

AA: There's a movie about Asshole Parade. Who's in it and what's the plot?

T: The cast of St. Elmo's fire, the brat pack. Rob Lowe, Emilio Estevez, even the girls. It would be about all the personal, crappy drama about life. No, actually, it would be a Rambo movie and we would go in and save the sXe kids from the beer drinkers.

**Asshole Parade
PO Box 14344
Gainesville, FL 32604
USA**

Asshole Parade Discography

Asshole Parade s/t demo (self) 1995

Asshole Parade s/t 7" (self) 1996

Asshole Parade/Ansojuan split 7" (self) 1997

Asshole Parade/Palatka split 12" (Coalition) 1997

Compilations

Possessed to Skate (625/Pessimiser) 1997

Reality part #2 (Deep Six) 1997

South East Hardcore, Fuck Yeah!! (self) 1997

brutal truth

Brutal Truth, from NYC, has been grinding around for many years, continually battering us with releases and tours. Their new LP has some uncanny similarities to some Monkeybite topics, so check out what drummer Rich Hoak had to say about our fucking sad world.

AA: Your new LP is called "Sounds of the Animal Kingdom" and there's a half-human/half-ape on the cover. Explain the correlation.

R: The name came before the cover art. The reason we came up with the title is because we thought our music was really raw and primitive and the songs we wrote for this came about organically. Just smokin' a bunch of pot and jammin'. We thought the music came from the lizard brain, the cerebral cortex. Then, after thinking about it, we realized it also fit into the concept of the lyrics. A lot of the lyrics had to do with technology and how its rapid advances affect the human animal. Evolution takes millions of years to create a human being. The reason why we behave the way we do is because evolution has created that over a million years. Technology, even if you go back to planting seeds and sharpening sticks, is only a hundred thousand years old. Technology moves faster than evolution and that causes a lot of problems. The human animal isn't supposed stare at a TV screen for 8 hours a day. We're not supposed to be packed tightly into cities. It's the equivalent to when you have too many monkeys in a cage at the zoo. They exhibit self-destructive and outwardly destructive behaviors. They jerk off all the time, they're violent, they



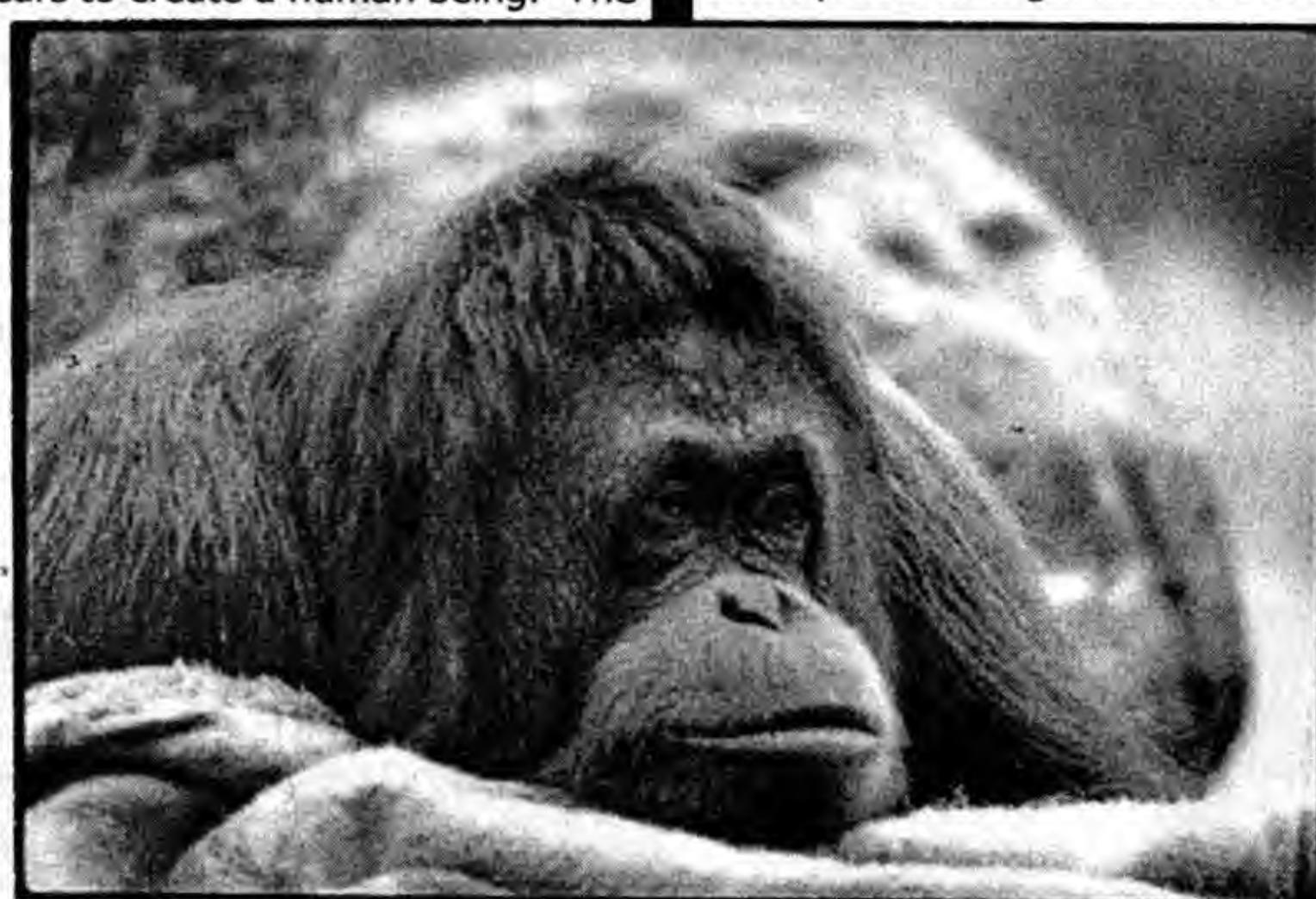
Cheezy promo shot supplied by Relapse. That's what they look like.

rape and things like that. That's the same thing that happens when there's too many people in a city. These were all the concepts that were coming out through the lyrics and music. Then, we were trying to find a way to express it visually and at the same time I was reading "the naked ape" by Desmond Morris for quotes and ideas. The basic concept of the book is: Desmond Morris is a zoologist and he examines humans from a zoological point of view as opposed to psychiatry and sociology. He looks at relations between people as if they were animals. It gave me the

idea that humans are all animals and we ignore our animal side. I wanted to show that man is still an animal. The Relapse guys are really good at design with computer graphics, so we took a stock photo of a gorilla and the human is Relapse's deliver guy. So, the computer guy sat for 2 days and made minute adjustments until it perfectly matched.

AA: Do you think technology is advancing too fast for our own good?

R: The first track, "Dementia", is about how medicine is now technology and no longer a healing art. We've seen people who've died with no dignity, being kept alive on machines which is very unnatural. Technology triumphs over



sharp: grunts, groans



lilker: opposable thumbs



hoak: sticks and stones



gurn: fingers

humanity again. There's a song about the music industry, with CDs and DATs. It's an economic technology which takes away from the human animal side of the music, which is just beating on sticks and stones. It's not like we're saying, "Let's go back to nature", but if you stop to think about it a little bit, it's a start to make things better. Even though technology is so down on us, it's destroying our world. All the great technology that we have, like cars and trains, is polluting our planet. Hopefully we can realize it in time to do something about it. A lot of people say, "You guys have good ideas, but the way you present them is depressing and cynical". Well, a lot of times, we can't find anything good to say. Granted, if Armageddon is coming soon, we're gonna party 'til the last minute. But, at the same time, if our little message gets out and combines with thousands and millions of other people who feel the same, maybe that will make some kind of change in the global mindset.

AA: Anything else to add about lyrics?

R: I'll point out the song "Pork Farm". It's about mass production of animal flesh. Humans were made to go out and hunt and gather. Evolution made us that way, but we've separated ourselves from that evolutionary heritage with technology which dehumanizes us, because we use technology to get food. We put a million cows in the slaughter house, all stressed out. It's not a healthy environment. Brutal Truth is not a political band, but we have a political and social conscious. We're not gonna say no one should eat meat, but with common sense and everything in moderation. If 90% of the people in the world were 90% vegetarian, everything would be better and people would pay attention to what they eat. This record just all fell together by itself. The music, lyrics and concept all make a major statement. We're totally psyched about it.

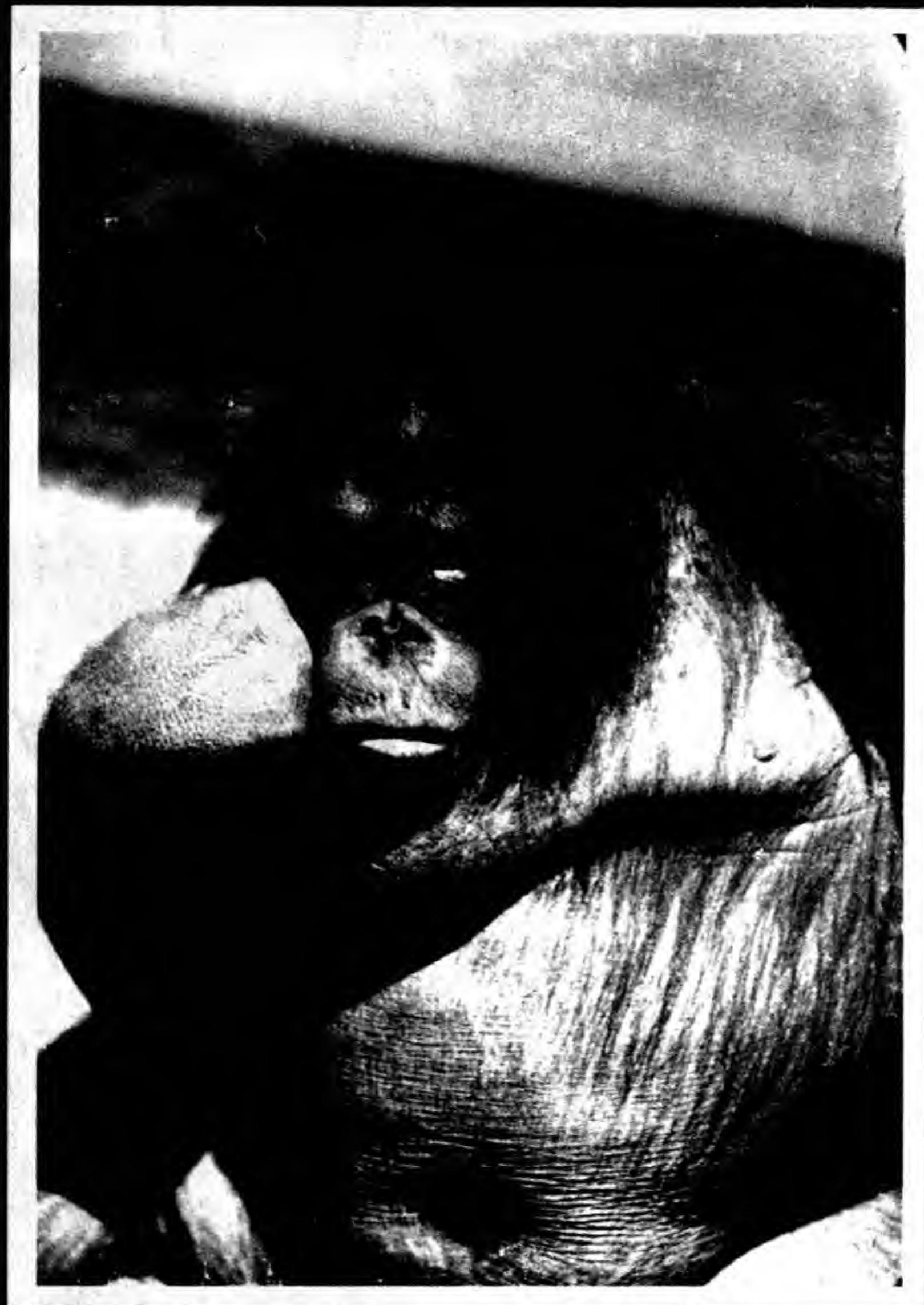
AA: Do you have any monkey stories?

R: I always loved my Zippy the Chimp book. **AA:** You know he was a real chimp. **R:** Yeah. The book had pictures of him. (I then tell him my Zippy story. See Monkeybite #1, fuckhead. – AA) **R:** Do you know what happened here in Philadelphia? **AA:** What? **R:** The Philadelphia zoo murdered 25 monkeys a year ago. The rent-a-cop security guards saw smoke coming out of the monkey house and they didn't do anything. All the monkeys burned. People were pissed off.

AA: Did Planet of the Apes scare you?

R: Yeah. The one that really scared me was "Beneath the Planet of the Apes", when they worshipped the Nuclear bomb and shit. I was a little kid, and back in the '70's, people thought the world was going to end and that the world would be destroyed by a nuclear bomb by the year 2000. Now I think we'll slowly get worse, sinking down like a slow decline and rot as opposed to everything exploding at once. You might as well party while Rome burns, because the world is going to end.

Brutal Truth
70 A Greenwich Ave. Box 413
New York, NY 10011
USA



Brutal Truth Discography

Extreme Conditions Demand Extreme Responses LP (Earache)
Perpetual Conversion CDEP (Earache)
Brutal Truth/Larceny split 7"
Bootleg demo 7"
III Neglect 7"
Need to Control LP (Earache)
Need to Control Box Set - 5", 6", 7", 8", & 9" (Earache)
Godplayer 7" (Earache)
Machine Parts 7" (Deaf American)
Brutal Truth/Spazz split 7" (Bovine/Rhetoric)
Kill Trend Suicide 10" (Relapse)
Sounds of the Animal Kingdom LP (Relapse)
Brutal Truth/Rupture split 7" pic disc (Rhetoric)

Compilations:

Nothings Quiet on the Eastern Front (Reservoir)
Bread: The Edible Napkin (No Idea)

Hemlock

Hemlock is the blackest of NYC's metal scene. Their mission as a band is to destroy the holy, so if you're thinking about attending any church service this weekend, just call ahead and make sure they haven't burned down your church!

AA: Disclose the origin of Hemlock and its current members.

L: I started the band in early 1992. It was me and tom. We started it out of interest in the old style of metal. Two months later we met Tony, and we recorded a two song demo. It took us a few years to get any kind of lineup. The members now are Brandon, Tom, Tony, Dan and myself.

AA: Is Hemlock the only NYC black metal band?

L: Without question. There's nothing else here. **AA:** Do you consider yourself true black metal? **L:** As far as true is concerned, we are the only black metal band that plays genuine black metal music with satanic lyrics. **AA:** What is the meaning of "true" black metal? **L:** Playing the music not for the sake of the trend. It goes beyond the musical realm. You have to be a part of the philosophy - and I'm not talking about a text book philosophy - of Antichrist ways. Most people mistake the Antichrist ways for something they get on stage and become this image. When Antichrist ways are just as natural as getting up in the morning and eating cereal, you are Antichrist at every part of the day. There's no difference between being on a stage or dressing in a certain color, to be a certain way. Being true black metal means you're the same thing every day without being two different personalities.

AA: Do you think wearing corpse paint is gay?

L: For the U.S. bands its extremely gay. It's uncalled for. The last U.S. band that did it and had the right was Slayer in 1983. But in Europe, it's a different culture. They have a more conservative Christian way than we do. At the same time, not every band should wear corpse paint. That's not a definitive aspect of black metal. People are fooled by that.

AA: What is hemlock's purpose as a band?

L: As a band, every command I say through a lyric is just that - a command. I don't write lyrics for the sake of novelty. Our lyrics are simple and straight to the point. I command people to act out what I say. It's up to them to act out. Hemlock's exclusive existence is destroying the holy. We're not here to do it as a musical joke. It's about destroying everything. Destroying the light, destroying love, destroying Christianity along with Judaism and all kinds of religions. Its all a crutch. One who feeds into that is a loser.



AA: Isn't Satanism a religion as well?

L: Well, people that go by Satanism as a religion based on the flip side of Christianity is ridiculous. Its being enslaved by the flip side, so you're still on your knees. I have no interest in worshipping inanimate objects or anything else. I worship myself. My views are moderate, everything I say is a metaphor for what I want. We live in selfish ways. Selfish. I take what I want, whenever I want.

AA: So the Satanic lyrics are for shock?

L: It depends. Some bands try to use a traditional approach and extremely primitive ways by calling people the power of Satan and stuff. Anyone that has half a brain realizes they are just putting that as context to themselves. You could look at the first Bathory album and say he just did that to shock people because in Sweden there wasn't too many people doing that. Now extremity is a marketing ploy. Anything could be considered extreme. It depends on your approach.

AA: Explain your song "We Attack, We Fight, We Win"

L: That's just an apocalyptic message that we've had always. It's based on the theory of being the master of your own reality and some people are slaves and some people are leaders.

AA: Why do all black metal bands have enemies and who are Hemlock's enemies?

L: Hemlock's enemies are vast and many. Pretty much any New York band claiming to be metal is our enemy. In New York City there are only a few metal bands. They are: Hemlock, Ceremonium, Valarakor, Terror of the Trees and Uncreated. It starts and ends with that. As far as enemies with other black metal bands, it's all an ego battle. Some bands like to call each other out and say, "We're better than you" and they usually live really far away from each other so there can be no confrontation. So, it's easy to talk shit in magazines. As far as Hemlock is concerned, we address all of our enemies. They know we hate them and they usually hate us too, so it's perfect.

AA: Who are "Synth wimps"?

L: "Synth wimps" are wimps that use keyboards in black metal. When I listen to black metal, I expect to hear drums, bass



and guitar. I hate all this fuckin' garbage with keyboards and female vocals. That has nothing to do with black metal. It's hard, primitive cold music. Its not for being happy, nice and pretty. It should be uneasy to listen to. All these fools that use all these dumb trendy instruments, they just want to be happy and that's not what we're about. We're about sodomizing Christianity. Bring them to their knees. The only way to do it is to do torturous music. Black metal is not for everybody. Especially punks. Punk rock and black metal are two separate things and they should stay that way.

AA: What bands have inspired Hemlock to emerge?

L: That's a good question to ask because I like a lot of old bands like Slaughter from Canada, Hellhammer, Sarcophago, Volcano, Bulldozer from Italy, and of course the classics, Venom, Destruction, Sodom and also old speed metal bands like Necrophagia, Assassin and new bands like Samael, and Treblinka, which is pre-Tiamat.

AA: What about Darkthrone? I think you're similar.

L: I wouldn't count them as an influence even though I like them a lot. We don't try to sound like them. They have the same influences as us. The thing I've talked to Fenriz about is that we get compared to each other a lot and it's coincidental that we have similar influences. We're also the same age group. We also have the same style of recording: Low fidelity with vocals high in the mix. As I said, black metal should not be easy to listen to. The best way to try out some wimp music is to take a corny powerviolence record and a black metal record and go to a college dorm in an art school. You put on the powerviolence and you see someone grooving their head and saying, "This is cool!". You put on the black metal record and they shut it off after 15 seconds and say, "What is this garbage?" That's when you know it's the real deal. All these idiots make this head bopping music. Fuck that!

AA: You recently visited Norway. How was that?

L: It was a great trip. I hung out with the guy that put out our record. Hung out and talked a lot about music. It was cool to talk about music with actual music fans and drinking beer. It was cool to be surrounded by people who think the way I do. It's not because of Geography. They're just as Antichrist as someone in Peru. That's just a focal point because of the media's attention to that area.

AA: They actually kill each other over music.

L: Yeah. America is extremely wimpy. Black metal has become uninteresting to most Americans, so its on to the next trend... **AA:** Powerviolence! **L:** Yeah. Powerviolence is ridiculous to begin with, because it died a long time ago, but

people insist on carrying it on with these dumb bands that rip off bands that are still around, which is pointless. If I want to listen to powerviolence, I'll put on No Comment or Crossed Out, early D.R.I., Crumbsuckers. I grew up listening to the aggressive sounds of crossover.

AA: What else happened in Norway?

L: I had meetings with bands about what black metal is turning into. It was us, Mysticum, Darkthrone, and different bands. Me and the guys in Darkthrone talked over hash and beers about how black metal is turning into majestic garbage. It's not the color of your pants, it's the color of your soul. Just because you buy an outfit doesn't make you evil. Are you truly evil when you go home?



AA: Do you have any hails or threats?

L: I hail the people who support Hemlock. It's a mirror. I support people who support me back. As far as death threats, any bands claiming to be metal can and will fuck off. All these idiots who listen to grindcore, play your stupid music. Fuck every band who kisses ass of Japan, because its nothing special. All these grindcore bands play in your abandoned buildings and fuck off. Fuck your little 7"s and record collections.

AA: If there was a movie about Hemlock, who would be in it and what would it be about?

L: It would be about the Satanic crusade in New York City. How we would be coming for people in the middle of the night when they would be cuddling with their pillows and listening to techno and we just come and take them and show their women what a real man is like. Fuckin' wimps! John Travolta would play Dan Lilker, Tony would be Joe Pesci, Brandon would play himself, Tom in invisible, so it won't matter, and Skeet Ulrich would play me.

AA: Anything else to add?

L: We have no intention of stopping and our next album will be called "Rise of the Serpent" and will be another battle against the white Christ. It will be more ugly and unlistenable and more horror ever imagined. We don't know who's putting it out yet because we want to wait for the highest bidder.

Hemlock Discography

"Crush the Race of God" CD

(Head Not Found) 1996

Hemlock/Black Army Jacket split 10"

(Sound Views/Go Kart) 1997

GASP

Interview with **M**ike (Vocals/Guitar), **R**eggie (Guitar/vocals), **S**age (Bass/Vocals) and **M**itch "Pippi" Sharples (Drums/Loops) just before playing at the Koos cafe, October 18, 1997.

SUM: When did Gasp start?

M: The Rolling Stones hit 50 and we had to take over for them. **P:** Summer of '94 **SUM:** Who was in the original line up? **M:** The original Gasp... Me and Mitch have been around longer, but we actually weren't even original members. It was Sean Cole from Night Ranger... uh, I mean FYP, and some other guys. They had the name Gasp, but they were actually a Fear of God tribute-type band. Crazy grind style. Then I ended up joining and then Mitch ended up playing drums and it was me, Sean Cole and Mitch. **P:** It was a totally different band and we just chose the same name. I think that's how it worked. **M:** Yeah, basically. **P:** Sean said that the band

Gasp was over with, so why don't we take the name 'cause there's no more Gasp. **M:** Yeah, basically. **SUM:** But you still did a Fear of God cover. **P:** Still Fear of God worship to this day. **M:** The Mike and Mitch



The short lived 5-piece. Cynthia's last practice - 6/97



First show with Sage - May 31, 1997

incarnation of Gasp started somewhere in '94. **P:** With Reggie? **M:** No. Me, you and Sean Cole. **R:** I saw you guys...that was like '95, man. **M:** We broke up, I remember quitting Gasp, and I was going to jam with Excruciating Terror... that's another fuckin' story, but that didn't work out. Then I called Mitch again, and I was telling him over the phone, "C'mon, dude, let's jam..." **P:** I was jamming

with They Might Be Giants, but they didn't like my long hair.

R: Even when it was just them two, they played for a long time and told everyone about it. For a long time, I assumed that Gasp was a whole band. Then when I found out it was only Mike and Mitch... **M:** Its funny how we picked up Reggie... **R:** What about Cynthia's story. **S:** I'll make this quick. There were 4 longhaired guys, then they ditched the long hair, and now its 2 shorthaired guys and 2 longhaired guys. That's the end of the story. Just like old D.R.I. **P:** And there was a longhaired lady in the band for a little while. **M:** Cynthia was in the band because she was a friend. Reggie came to interview us for his 'zine and I was like, "hey, man, you got equipment?" and he said, "OK,

you wanna jam?". **P:** We had our weekly Eddie Diesen fan club meeting and that was it.

SUM: Why does Gasp exist?

M: Beats the fuck outta me! **R:** For me its because every time I try to get something together... I never had this much an outlet or release for ideas and riffs. This band, it seems like anything I come up with is prime candidate for a song. Whereas with some bands it was like they'd check it out and it wouldn't work, or I'd jam with people and they'd go "You can't just stick a bunch of riffs together. That's not a song!" **P:** No. They said, "Take a hike, beamer!" (Lotsa Laughs)

SUM: What records do you guys have coming out? Anything besides demo tracks on comps?

R: There's too many demo tracks on comps!!! **M:** Supposedly, we have a full length coming out. I don't even think its gonna happen. **P:** Its gonna happen. **M:** Hopefully it will. Thanks to Chris Dodge. **R:** I think a lot of people have read or we've wrote to a lot people about a Stapled Shut split. It's bullshit. It's probably never gonna happen. **M:** Its gonna be a 4-way. **R:** It should have been out a year ago, as a full 7", but those songs are way behind us now. It doesn't really





represent us. All these releases are coming out after we don't play the songs any more. By the time the LP comes out, who knows what we'll be playing then. **S:** When the LP comes out, those songs will be has-beens. We'll write new songs and people will come see us and go, "Those guys suck!" **R:** People always ask us to play stuff off the demo. I'm down with a couple of them, but a lot of them just don't cut it. **SUM:** But you guys have a song

called "Planet of the Apes" that you have to play until you're dead!

P: No. We haven't played that one in a while. **M:** That's a misrepresentation. "Planet of the Apes" is about racism. **P:** It's a Celtic Frost cover. **M:** It's a Celtic Frost rip off. The drum beat was there, and it's basically about these asshole nazis, man. I love those movies. Charlton Heston... **P:** It's about the monkeys. Just humor him. **R:** Nazis are like apes. **M:** Nazis are apes and they should be buried... **SUM:** Hey! **R:** Not to say that we believe apes are below us and that they should be buried. **M:** Calling Nazis apes is talking shit on apes, 'cause nazis should be buried.

P: That's the wrong way to put it, though. **M:** Hey, I'm down with apes! **P:** You're dissing... **M:** Chimpanzees are cool and nazis aren't, so...



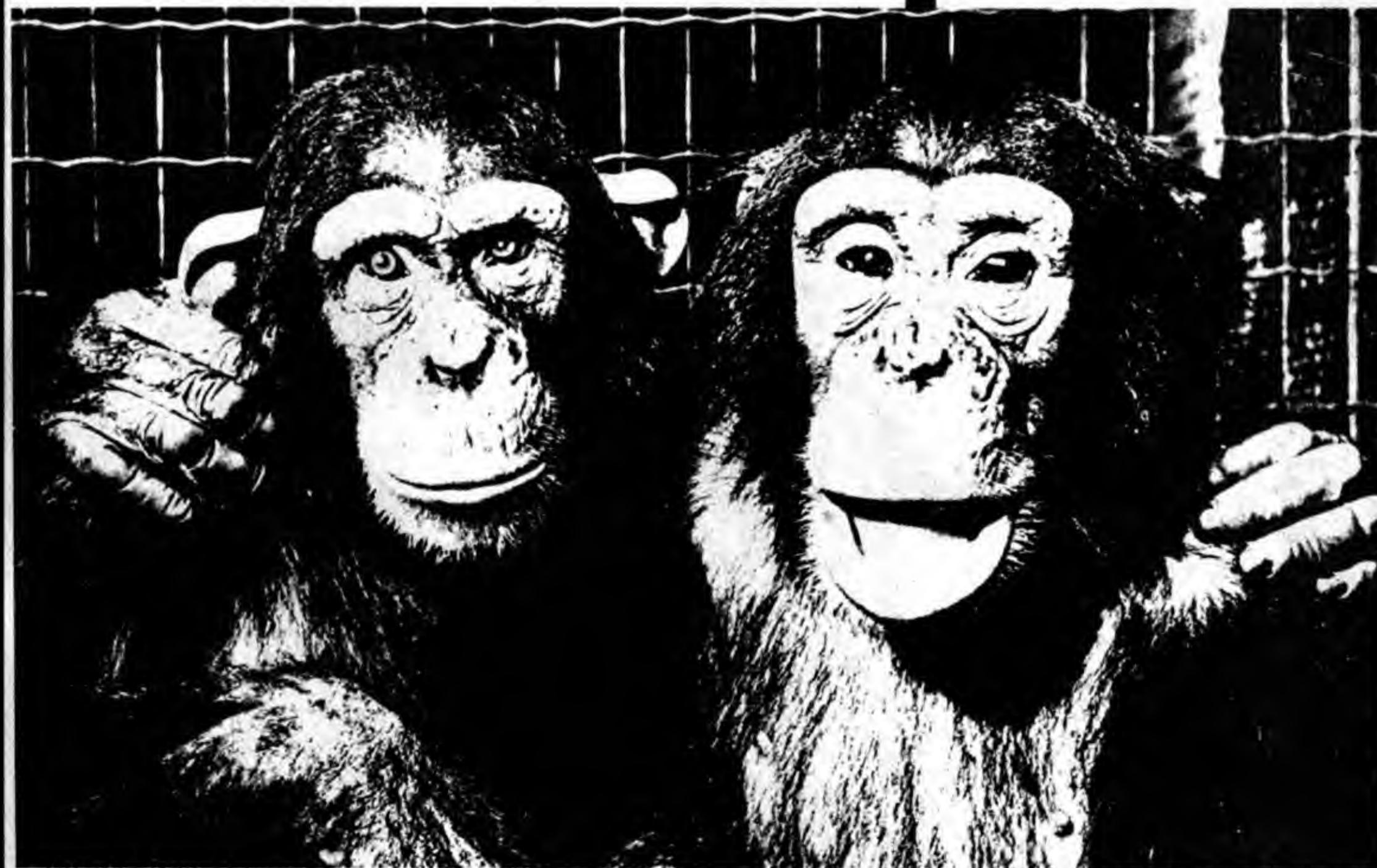
Reggie, probably out of tune
- August '96 (SUM)

SUM: What's the favorite drink of Gasp?

M: St. Ides Special Brew. **S:** Any kind of tea. **P:** Welch's Strawberry. **R:** Its either Bud Dry, horchata, or Corona.

SUM: Who does the trippy noise bits, like on the demo and the 2nd recording?

P: Our very close friend Professor Cantaloupe. **SUM:** Does Grape Ape help? **P:** No, its just Professor Cantaloupe. **R:** I'm thinking about getting the guy from Final Conflict to do a piece with Grape Ape on my back. He does tats really good.



SUM: Do your lyrics have any bent to them, or are you just saying a bunch of words that you don't really care about?

M: I don't know about Reggie, but 100% of my lyrics are just about personal stuff. They may not make a lot of sense to people except for me. Its just about total personal experiences and uh... **P:** Duh... **M:** Just stuff that happened, man. **P:** Basically, he downs a couple St. Ides... **R:** A lot of the time, I come up with ideas for lyrics and I write some stuff down. Half the time we come up with song titles first. So, we work on these amazing song titles, and sometimes they don't match up, and sometimes I'll think of what I

want it to be about. We have this song called "29 times", where I say a few things about your whole life being mapped out for you. There's no point in trying, 'cause there's already a blue print there and its already gonna happen that way. What does that have to do with 29 times? I don't know what Mike's really saying, but I think that, going back to the songs on the 7", I think a lot more thought into what I'm writing. Whether it matches up, whether it makes sense with what Mike is saying or not, either way, it sounds good to us. When I play, the feeling is there and I like it. **S:** Heavy Metal! **R:** Metal as fuck. **P:** Basically, if the documentary "Heavy Metal Parking Lot" was never filmed, we wouldn't be a band.

S: I have a question. Why are you interviewing us? What's the point?

SUM: There is none. You tell me. What is the point? Do you guys have individual outlooks on existence and humanity? **S:** Mine is veganism. Destroy everything that creates the downfall of our environment, which is already pretty and nice and blah, blah, blah... and right now my teeth hurt. **R:**

Mine is living as peaceful an existence as possible, causing the least harm possible to others and the environment. Its hard sometimes when it comes to throwing stuff away, but when you throw something away, its gonna end up somewhere. Be as nice as you can to everybody, and everything's gonna be fine. Not just me doing it, but everybody. **P:** That's mine as well. Its all one big quest to get the Cartoon Network. As soon as I get the Cartoon Network... **S:** We'll be over. **P:** No, I'll be over. You guys will find someone else to jam. Actually, my goal is to get as many farm animals as possible to play with my penis. **R:** You only have a few more to try, Mitch. **S:** Did you know that if you ram sheep in the ass, they die? **M:** Seriously? You've tried it? **P:** Is there a DEATH button in the anus of sheep? **M:** All I have to say about my outlook on life is.. **R:** Breakdancing, St. Ides, Crenshaw Mafia... **M:** To me, its like, be yourself no matter what anybody else thinks. Don't worry about what other people think, and don't try to be something you're not...

R: 'Cause we're visually pretty geeky. **M:** As long as you're not hurting anybody, enjoy your life. **R:** And have a multi-racial band. Its neater. **M:** And have a chick play bass, 'cause Smashing Pumpkins did it. **S:** Its alternative if you have a girl play bass. **M:** When Cynthia quit, we put an ad in BAM that said, "Female preferred. Oriental a plus. If not - black guy." It seems to me that everyone's worried about what other people do. Worry

MONKEY BUSINESS

Born in 1969, Oliver is a mild mannered, middle-aged ape that walks upright like a human and seems to have many characteristics in common with humans. He watches television, uses – and flushes – a conventional toilet, and enjoys a cup of coffee in the morning and a night cap last thing at night.

Apart from his human habits, Oliver also looks different to other chimps. He has a small head, square jaw and unusual ears, and his head and chest are virtually hairless – all of which have



Associated Press

led some to speculate that he is a human-chimpanzee hybrid.

Because of his differences, Oliver is shunned by his fellow species. Far from upset, he spends a lot of his time trying to copulate with his keeper's wife.

about what you're doing yourself. **R:** Another thing that needs to be addressed is that lately, the whole hardcore/grind/powerviolence/punk rock/crustcore thing... everyone talks about unity and stuff. Lately at shows, there's people like longhairs, people who are bald, people with short mod haircuts, and it doesn't matter 'cause we're all down for the same bands. **P:** Why are you talking about this? Its common sense. **R:** Well to some people it is, but for some people... Who knows if this longhaired band is going to be good when they play? **S:** If you're gonna make an opinion on someone based on you're first glance at them, you're a loser. You don't know. They're gonna come out and blow your nuts off, and you're gonna lose a load and go, "Wow. They're great!" **P:** Basically, it all boils down to if you have good reefer, you're our friend.

SUM: Gimme a banana.

P: What!? **SUM:** Do you have any monkey stories? **S:** A long time ago, when I was a kid, we were hanging around the zoo with a couple of my friends. We were on a little field trip from school and we were hanging out by the monkey pit. These 2 kids who were like the class bullies thought they were hard-ass so they started throwing rocks at the monkeys. They turned their backs and I was looking at them like, "Those guys are jerks. I'm gonna kick their asses", but they were bigger than me, so I didn't even do that. As we were about to leave, the monkeys got rocks and



Cynthia in her final daze with Gasp
March 1997 (SUM)



assaulted these kids. It was awesome. It was in the paper and everything. I was laughing so hard. **SUM:** Alright, Mike, you have a chimp story, right? **M:** Yeah. I was watching "Unsolved Mysteries" and I was really disturbed because Robert Stack's voice is really scary and so is the music, so I couldn't sleep that night. Let alone after what I saw. I see this monkey with human eyes, smoking a cigarette, drinking a beer and walking upright. It was very disturbing. I fuckin' freaked out, man, but I kept watching. **SUM:** So was it an actual ape that they found in the forest? **M:** I don't know where they even found the ape. They didn't get into that. All I know is that this ape walked upright like a human

being and its face looked like a human being. It was very fuckin' scary! **SUM:** You sure it wasn't just a bonobo? Humans do some fucked up things like getting them to smoke and drink and shit. **M:** I just want to say this to Monkeybite readers: If you'd actually seen it with your own eyes, you'd be disturbed, too. You'd be like, "What the fuck!?" This ape is drinking a beer and he burps! Y'know? Like a regular beer drinker. He's smoking a cigarette, walking upright and behaving like a human being. Eating food with a fork! **P:** I can't even do that yet! I'm still



Spring of 1996, shortly after the aquisition of Reggie.

working on the fork thing. **M:** They compared this monkey to... actually they said it was supposedly a chimpanzee. It was bigger than a chimpanzee, but not as big as a gorilla. When it stood upright, it walked like a human. When the owner showed up - there were 3 separate owners - one of them showed up and the ape came out. He was all old. They compared it to a regular chimpanzee. There was no hair, he had like a pale face and a receding hairline. If you looked into the chimpanzee's eyes, they were like human eyes. I ain't shitting you. You'd be disturbed.

SUM: Last words?

P: Go see Crash Worship as many times as you can while they're still around. **S:** These are my last words. **R:** Go check out a show with bands - if you have a feeling it might be cool, go check it out. There's a lot of good bands out there and nobody's watching them. **S:** Wait. These are my actual last words. Commercial pitch. Anyone: If you have 3 or 6 dollars, buy records from I Am A Idiot. Y'know what? Just send your \$6 to I Am A Idiot, PO Box 43, Santa Monica, CA 90406. **P:** If you want to write to Gasp, use my address:

Mitch/Gasp
5045 La Crescenta Ave.
La Crescenta, CA 91214
USA

R: Or use the Wilmas connection!

Reggie/Gasp/Less Than One 'zine
PO Box 104
Wilmington, CA 90748
USA

Gasp Discography

"Sore For Days" cassette (demo) 1996
Gasp/Noothgrush split 7" (Clean Plate) 1998
"Lepido Stomatid" 7"
(Feast & Famine/King of the Monsters) 1998

Compilations:

"No Fate vol. 2" CD (H:G Fact) 1996
"Cry Now Cry Later vol. 4" 2x7"
(Pessimiser/Theologian) 1996
"Reality Part #2" LP/CD (Deep Six) 1997



Pippi busts a percussive move - March '97 (SUM)

COLOR BY NUMBER



Benumb

AA: Hi Pete! I saw you play a show in Sacramento and you kept yelling at your bass player. Why?

P: Because everyone was lagging and dragging. It should have been snap, crackle, friggin' pop! Things weren't rolling. He was fuckin' around. I just don't go for it. It has to be SNAP, CRACKLE & FRIGGIN' POP! I'm basically a dictator. I'm a prick. What can I say?! (Laughter) If this explains it, the bass player is my brother, so I've got the right.

C: Your drummer & guitarist look metal, so does the thrash thing come from you?

P: You hit it right there. John, the drummer, and I are hella into the grind thing, but Rob, the guitarist, was more into Korn and shit. We turned him onto this stuff.

B: How long has Benumb been around?

P: We've been around since '94. Too many major lineup changes to list. Tim, our old bassist is still a good friend and still contributes music.

AA: So it sounds like things are going good for Benumb right now.

P: Oh! Outfreakinstanding!

AA: What pisses Pete off about hardcore?

P: The lack of unity. The scene is not what it used to be. Back in '85-'86 there was a cause. Its become neutered bullshit. Now it's a fashion statement, not a state of being. Afuckin'men! Its become neutered, neutered, neutered, balls cut off!

AA: How did you get into hardcore?

P: Back when I was in high school, when dinosaurs walked the Earth (laughs), the shit that was on the radio was fuckin' stupid. Hardcore had a message and a good point behind it. There was something intelligent being said and that's what drove me to it at first.



Benumb at Trainwreck - photo by Jim Thompson



If you ever talk to Pete Ponikoff, the singer of Benumb, you'd never guess he was a screaming head frontman. Benumb is straight up hardcore/thrash from the bay area and if you don't know about them, you'd better get your ass in gear and learn about a real hardcore band. Interview by Admiral Andrew, the Blood Sucking Monkey from Outer Space, and Corpselos on July 30, 1997. All pix by Super Urine Monkey 'cept as noted.

Since this interview, Rob has left the band. Paul has taken over guitar duties, and the original bassist, Tim, has returned on bass.

AA: Do you think hardcore, grind, and powerviolence is getting trendy like the pop punk of a few years back?

P: I went to a show in San Francisco and I saw a new band with an emo message. They were copying fast music with an emo message. It was manufactured and ready for MTV. There's capitalism, right there. For something to be marketable, it must first be user friendly. Poof! There it was!

B: What are Benumb lyrics about?

P: The lyrics are about personal anguish. What Benumb means is a lack of emotion, or the anti-emotion. Its about personal struggle, strife, what's goin' on in my life. I hold no stance on politics and shit. What I write is about me and what I see in my fuckin' world. The shit I go through on an every day basis. How basically, I don't fit in society.

AA: Describe each member of the band.

P: Paul, my brother the bass player, is very technically proficient, but hard to get a point across to sometimes. He takes after me, of course. Rob, the guitarist, is a great guy, but hard headed as well. You put 3 or 4 assholes in the same room and what are you gonna get?

AA: How do you view the scene out where you are?

P: I see a bunch of warring factions. The whole Gilman scene is worried about empty causes that won't matter next week. It's all a popularity contest. The west bay scene has great people and bands. Fuck the bullshit and play hard, brutal music.

AA: Are there any bands around today that give you the same feeling you got when you first started out in hardcore?

P: I think the closest is Man is the Bastard. There are some





C: Do any of your peers, being that you're older, ever tell you to grow up and get a life because you play hardcore?

P: Nobody really says it, but I get the feeling that they make you feel like a piece of shit because you don't have the house, the wife, the car and you're 30 years old, etc. Whatever. But you can either fall into their stereotype or you can fuckin' live your own. You've got to live with yourself.

AA: Being in a band can be a pain in the ass. Why do you do it?

P: Its probably the only way to keep my sanity. It's a release. Because dealing with society sucks. Example: I flew down to L.A. for something and I was looking conservative as hell and I was sitting with a bunch of yuppies and it had been quiet so I made a smart ass comment about the stewardess not coming quick enough with the coffee. They all turned and looked at me like I was a piece of shit. To this society I do not belong. It doesn't matter what I was wearing, I'm an outcast. This is my state of being. Right now, before anything gets misquoted, I definitely want to reinforce this: The extreme hardcore scene is great and evolving and there are a lot of good bands, but on the other side, you have the Gilman scene and pop punk lameness its become. If you say "bitch" or anything else, you can be ejected from the place. **AA:** That's pretty gay! (lotsa laughs) **P:** Its pretty fuckin' gay, beeeotch!

AA: Future plans for Benumb?

P: Full length on Relapse and a East Coast tour in Summer of '98 with Black Army Jacket.

AA: If there was a movie about Benumb, who would play you and what would it be about?

P: I've seen a lot of movies and being that I'm so good looking, I'd have to compromise with Brad Pitt playing me. Nicholas Cage would play Rob, one of the Beatles would play my brother and sorry John, you don't have a personality so you can't be in the movie. It would be about drinking beer and the ever trying quest to get laid and failing at it! Oh God!!



AA: Any closing comments?

P: Thanks to all the bands in the scene (he then went on to name every band you ever heard of, so just check out the "Gear in the Machine" 7" for a list). There are a lot of good people in the scene. Everyone in the underground rules. Benumb is happy to be a part of it.

Benumb
1129 Oakwood Dr.
Millbrae, CA 94030
USA

great bands in California, but MITB are the only ones really saying something.

C: Are you getting any flack for doing a record on Relapse?

P: Oh, Jesus! Yeah. Basically, if people are so concerned with calling me a sellout, they can basically fuck off, because I'm trying to boost the scene. I love the scene and they're cool to me. Bill and Matt, I have respect for and if people want to call me a sellout, they can suck my freakin' dick!!

B: You have a lot of energy on stage, where do you get it from?

P: I got it from you! **AA:** I like that stage dive you did during Noothgrush in Sacramento! (Note: Pete from Benumb was the first and last person to stage dive during a Noothgrush performance - AA) **P:** Honestly, it depends how I feel. If I'm angry or frustrated, its my release.

Benumb Discography

Benumb/Short Hate Temper split 7" (Same Day) 1995
Benumb/Dukes of Hazzard split 7" (Rape An Ape) 1997
Benumb/Apartment 213 split 7" (Stenchosaurus) 1997
Gear in the Machine 7" (Relapse) 1997
Benumb/Suppression split flexi 7" (Monkeybite) 1998

Compilations

El Guapo LP (625/Same Day) 1996
No Fate vol. 2 CD (H:G Fact) 1996
America in Decline LP (Six Weeks) 1997
Hard Sound CD (Trainwreck) 1997
Fiesta Comes Alive! LP (Slap A Ham) 1997

Monkeybite Presents...



And

SUPPRESSION

Recorded Live on Leia Organa's "The Darkside" on 89.7fm KFJC, Los Altos Hills, CA

Here's the cover to your new Benumb/Suppression live split flexi. You can either rip it out, fold it and find out how much you fail when it doesn't fit into a 7" sleeve OR you can photocopy all this stuff and make a Do-It-You-Fuckin'-Self record cover. Your last option is to never take the record or cover out of the 'zine. Then your failure would be complete.



SAT. JUNE 21 BOILED BOWELS PRODU
PRESENTS:



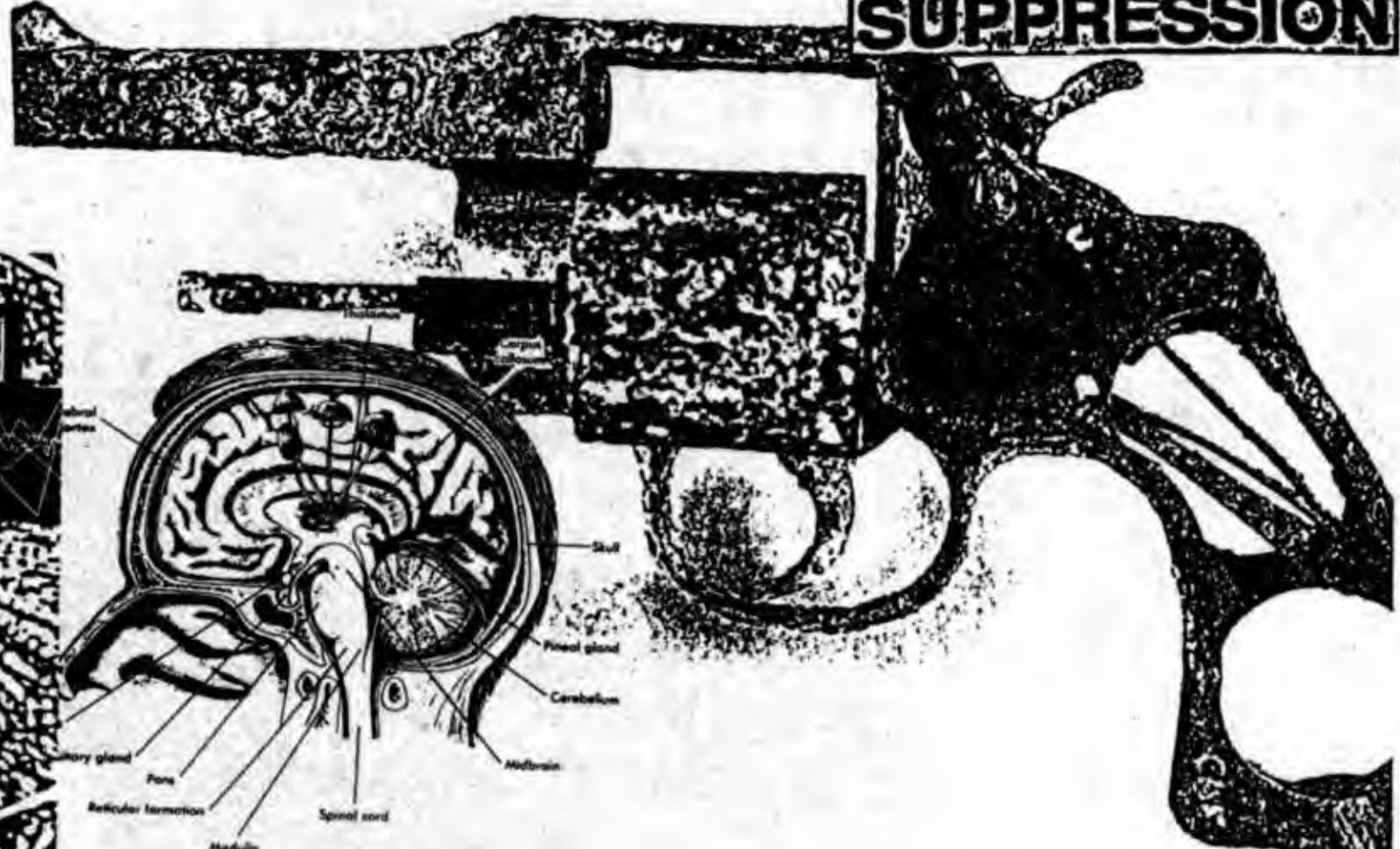
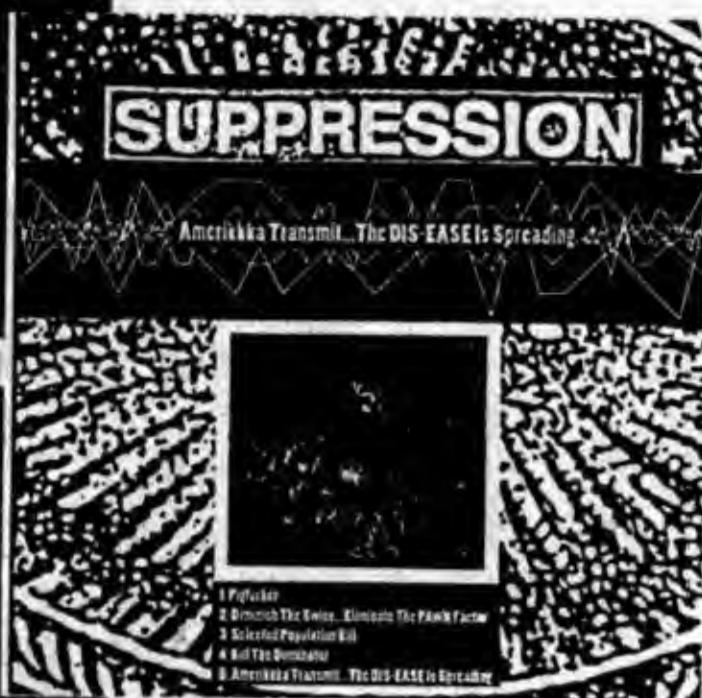
SAT. OCT. 4 8PM



Benumb

Recorded Live on KFJC March 27, 1996

We would like to acknowledge the following and dedicate our efforts to them for their endless support during good and bad times: Leia Organa and KFJC, Gary and Noothgrush, Andrew and Black Army Jacket (Andrew, bro, you rule beyond rule), Jason H. and Suppression (Jay - L.A., Memphis, S.F. - It's been an honor, my brother), No Less, Agents of Satan, The West Bay and East County scenes, The Gotelli, Ponitkoff and Regan families, Misanthropists, Christian Prohibition, Chris D. and Spazz, Mike and Capitalist, Suzanne F. and family (mucho love and respect), Tom and Trainwreck, Bart and House of Faith and anyone we missed.



SUPPRESSION

Thanks and much love: Chiyo and Gary-NOOTHGRUSH, Chronic Joe (for getting us high those nights), Greg Heiman-F.A.G.G.O.T., Naomi, everyone in ASSHOLE PARADE and Tony, Pete and BENUMB (Pete, you have to be the nicest motherfucker), Nicolas and NOISEGATE, Alex and AUTODEFENESTRATION, Jason (Detroit) for the herbs and the pedal, Daniel, Marcus, and Muskrat- NY, all in SPAZZ, ZED, CHARLES BRONSON (R.I.P.), Andrew Orlando and BLACK ARMY JACKET, Eric Wood, Jon and the mighty GOB, Mike and INEPT, RESIN, HELLNATION, Sean-BOVINE, Andrew- KNOT MUSIC, SBITCH, Shane-Fetus, Richard Ramos, Jeff- Portland, OR, PALATKA, Tony's parents, Sean and all the kids in Saskatoon, Canada, Scott and SKALP LOCK, Dirk and Thrashhead-B.A.T., Steve and Chris- APT. 213, Robin (Austin, TX), Felix- HAVOC, Roshawn, Ol' Dirty for the dimebags, August- SOCIETY OF FRIENDS, Chad and Rick- MI for being so sexy, Greg and SHORT HATE TEMPER, Andy- POTATO JUSTICE, Andy's girlfriend and her sister, Jason- Houston, PISS POOR, Lakis, Mike Genz, LO-CUST (we have to play w/ you someday), Gabe-MN, Cullen, Mitch -GASP, Carlos Reveco, everyone we met on tour, everyone that got us high and/or helped us find drugs, gave us a place to stay, came out to see us...we love you...if we forgot anyone we still love you all the same...

Go fuck yourself: Canadian Border Patrol, the sherrif of Junction, TX and the town of Junction, TX.

-FLIES ON SHIT-

White culture, white wash, brainwash, mindfuck.
The enemy has no face...appearing as forms and documents.
Life can be purchased, experience is a credit card.
Computer-age asswipe cowards...You're all fucking pinheads...pinheads!!!

Recorded live at KFJC radio
in San Jose, CA while on
tour w/ ASSHOLE PARADE.

-MEDIA WORM-

Broadcast. Transmit. Spew. Shit.
Creepy old men with greased palms...
shove their hands up media ass.
work them like motherfucking puppets.
Controlled information equals controlled thought.

Lethargic fucks...armchair sponges...
Absorbing, feeding...on media puke.
Slickly money fed, grinning worms...
Pacify a drooling idiotic public.

-SELECTED POPULATION KILL-

Regulate population growth. Eliminate
Targeted minority lifestyle. Infect.
Project...experiment. Population...murder.
Heinous unforgivable community genocide.
Project...experiment. Population...murder.
Kill.

-PIGFUCKER-

Your soul is tainted, your aura is putrid,
your soul is tainted, your aura is foul...
Millions of years of evolution... Pigfucker.
A drooling, snorting subhuman fuck. Pigfucker.
Better try to save your fat ass... Pigfucker.
Your existence means nothing. Pigfucker.
Your soul is tainted, your aura is rotting,
You're failing miserably, and we're laughing...

Contact: 1022 Summit Lane NW
Roanoke, VA 24017 U.S.A.

-BLUDGEON-

I must not have made my intentions clear...
because I'm going to bludgeon you.
You deserve no tolerance or compassion,
you've tainted us from the beginning.
You're not human you're animated shit...
and surely you'll not be missed.
You bloated fuck your days are numbered,
because we're going to bludgeon you.

-SUPERFLY-

C.I.A. supplied narcotics profit...
Increased by America's war on drugs.
The bloodsuckers' war on freedom...
Imprisons all who try to profit...
from narcotics that they've supplied.
Easy disposal of unwanted population.
American government is organized crime.
If you're not on the payroll then you'll do some time.
Take out the judges, cripple the network.
Tonight the pigs will pay...Superfly.

CHRIS-vocals. HOG-drums. GABE-guitar. JASON-bass, vocals. CLAY-vocals, 'modified' bass-noise/effects..

"If You Act Like A Dumbshit, They'll Treat You As An Equal"

TERRORISM OF THOUGHT...
TERRORISM OF SOUND.

MECHANIZED

Friday, July 25 1997

SUPPRESSION

ASSHOLEPARADE

BLACK
ARMY
JACKET

NOOTHRUSH

Bentumb

At the Debauchery Warehouse
17th & Capp, San Francisco
Between Valencia & San Van Ness
Show starts at 8pm
\$5 - All Ages



GREAT
ANTI
MUSIC
VICE



1. MEDIA WORM
2. FLIES ON SHIT
3. PIGFUCKER
4. SUPERFLY
5. BLUDGEON
6. THE POLITICS OF MANDATORY SELF-LOATHING
7. SELECTED POPULATION KILL

SUPPRESSION

"Live On KFJC"

Puzzling Evidence

SUPPRESSION

Roanoke, VA's Suppression have been around for a while and have consistently been destroying us with the massive noisethrash. They are ever evolving and therefore their brand of hardcore is always interesting to me. Definitely check it out or you're guilty of assholism! - Admiral Andrew.

AA: How did Suppression start and what was it like when you first started out?

J: Me and Hog were in a hardcore band and we didn't want to play with those people, we wanted to do something faster. We got this skater guy Dave who was into Sore Throat and E.N.T., so we sort of sounded like E.N.T.

AA: What bands influenced you to start?

J: E.N.T., Sore Throat, Hesitation, and Assuck. I'm not really into crust shit anymore. We did it just to piss people off around here.

AA: Do you hate where you're from?

J: I despise it. It's boring. The only thing to do here is get fucked up and skate.

AA: Who influenced you to play bass?

J: Steve Harris of Iron Maiden and Mike Dean of Corrosion of Conformity. But nowadays its Bootsie Collins and Man is the Bastard.

AA: How has Suppression changed since the start?

J: Now we just try to do our own thing. We don't care about those scenes. We don't play crust anymore. Hog wants to do more jazz beats, so it's gonna be different, but still abrasive. There will be a lot more sarcasm in our lyrics.

AA: What are your new lyrics about?

J: Songs like "bootlicker" are about ass kissers and we've written stuff about consciousness because we read Terence McKenna and Robert Anton Wilson, like mind expansion through psychedelics. We're into

mushrooms. I just did K for the first time and it was really strange. I was like a midget in virtual reality.

AA: Do you like playing high?

J: I always play high. Everyday on tour we were fucked up. I play better when I'm stoned.

AA: What's up with all your line up changes?

J: Me and Hog are assholes!! Davey, our singer, couldn't tour with us. We plan on relocating to Richmond, so our vocalist on tour, Chris, will stay with us and maybe Scott from Agoraphobic Nosebleed will play guitar.

AA: Do you find the hardcore scene getting trendy?

J: There are some really bad bands that are so formula, it's annoying. I'm kinda sick of grind bands with deep vocals.

AA: How was your summer tour?

J: Alright. We got fucked with a possession charge in Texas for \$700. That's why I'm pretty much broke now. We talked a lot of shit with Asshole Parade. Our guitarist Gabe leaned out the window to tell A.P. to pull over and his glasses flew off. That was the first day of the tour, so he pretty much couldn't see for the rest of the tour. We were in Berkeley and he couldn't see us from across the street and he walked away from us. In Berkeley there are some tweaked out fuckheads out there. You just sit for 5 minutes and watch people go by. You just get disgusted with the human race. I'm sick of dirty shit kids with their dogs that they can't feed asking me for change when I'm broke as fuck. A lot of it is unnecessary. They've got mommy and daddy. It's just stupid fashion. There are some cool people out in that area, though.

AA: What is Suppression into in general?

J: Drugs, Motown, old fast hardcore, reading Terence McKenna and Robert Anton Wilson, playing music, being assholes and being funny, not taking ourselves seriously.

AA: Does technology scare you?

J: They're going to clone



obedient workers. That would be funny. **AA:** Just to work? **J:** Yeah. Just to work and go home to sit in front of the TV to be briefed. That's actually reality anyway. So, I guess cloning has existed for a while. Turn off your fucking TV, play music and read a book. Find out your own ideas about the world. I've watched TV all my life with my family and it's fucked me up, because I'm almost 23 and I'm just starting to figure out things. I was totally mindfucked for many years. I've figured out I don't want the typical "Leave it to Beaver" family. I look at my parents and their miserable, shitty house, shitty family, shitty job, shitty wife, etc. etc. Relationships don't work half the time, so to be with someone for 20 years has got to be hell.



AA: Do you think the human race has failed?

J: We failed miserably. Just look at all the assholes out there. People don't know shit. I'm an asshole, but I'm not a moron. Everyone is guilty of assholism.

AA: If there was a Suppression movie, who would play you and what would it be about?

J: We'd be played by the "Revenge of the Nerds" cast. Total dorks with noise equipment, touring.

Suppression / 1022 Summit Ln. NW / Roanoke, VA 24017 / USA



Suppression Discography

Suppression s/t demo cass. (Chaotic Noise) 1993

Suppression s/t demo 7" (Sludge) 1994

Suppression s/t 7" (Fetus) 1994

Suppression/Rectal Pus/El Kaso Urkijo

3-way live split cassette (Chaotic Noise) 1995

Suppression/Grief split 7" (Bovine) 1995

Suppression/Despise You split 7" (Slap A Ham) 1995

Suppression/Cripple Bastards split 12" (Bovine) 1997

Suppression/Dahmer split 7" (Yellow Dog) 1997

Suppression/Benumb live split flexi 7" (Monkeybite) 1998

Compilations

Discover A World of Sounds 7" (Amendment) 1995

Cry Now Cry Later vol. 3 dbl 7" (Pessimiser) 1995

Kamakaze Attacks America... CD (Sound Pollution) 1995

Nothing's Quiet on the Eastern Front LP (Reservoir) 1996

Complacency 7" (Tuttle) 1997

Reality part # 2 LP (Deep Six) 1997

Accidental Double Homicide dbl 7" (Satan's Pimp) 1998

Audio Terrorism CD (Chaotic Noise) 1998



16

16 is a crushing hategludge band from L.A. They write devastating riffs and teh end result is always pure punishment. Words can't describe the utter destruction, so read on and then go listen! Interview with Phil from 16 conducted by Admiral Andrew.

AA: How did 16 start? Give me the run down.

P: 16 Started in '91. I wasn't in the band then. I went to their first show. Me, Chris Elder and Tony (now 16's bass player) used to go to their shows and stuff. About 2 and half years ago, their drummer left and they talked about splitting up, so I talked to them and they decided to keep going. We got Andy on drums and in early '95 it started up again.

AA: So when you joined the band, the direction got a little slower?

P: Yeah. I guess I had something to do with that. I missed the Japan tour and I missed playing the Slayer shows, but I went anyway. They played with Slayer in Vegas. It was cool, a lot of Heshers. They played in Fresno, too.

AA: Your new album is called "Blaze of Incompetence". I know it used to be called "The Agony of Defeat", what happened?

P: We just kind of talked about changing it. WE got it from wide world of sports. We came up with different titles and we liked "Blaze of Incompetence" the best. When we recorded, we told people it was "Agony of Defeat" in April. **AA:** I guess "Blaze of Incompetence" is similar. You're a loser either way, right? **P:** (Laughing) Yeah.

AA: When I read your lyrics, I'm led to believe that 16 partakes in massive drug use. Is that the whole band or a select few?

P: It varies from member to member. Some of us do more than others. Some of us are getting back into it. No addicts, just casual use of pills and drugs and shit.

AA: Do you like to



play high? **P:** I do, it helps me be more relaxed. **AA:** Its cool to listen to 16 while high because it sounds so much more crushing. **P:** That's cool!

AA: I've been into 16 for a while and was psyched to see Alex Newport (of Fudge Tunnel) producing your new LP. How did it happen?

P: He moved out to L.A. from Arizona. He used to go to our shows and we kind of knew him from Chris, who interviewed him in Pessimiser 'zine. So, we'd see him at shows and he'd gotten into producing and he asked to produce our record. We were blown away.

AA: The few interviews I've read with 16 seem to always talk about old metal. Is that you?

P: Which 'zine? **AA:** Generation Excrement. **P:** (Laughs) Yeah. I'm from L.A., so I was into Hirax, Dark Angel, Armored Saint... They lived down the street. I played Basketball with the singer. **AA:** John Bush? **P:**



Yeah. It was like metalhead basketball. I also liked Kreator, Possessed, Cryptic Slaughter, etc.

AA: Your new LP seems to be slower. Did your lives take a depressing turn for the worse?

P: I guess in a way our lives, especially this year ('97) are total shit. The slow shit happens, especially with downers. If we were on speed, it would have been fast like a Cryptic Slaughter record. **AA:** I'm trying to imagine what a 16 record would sound like sped up. Could you pull of all the bends and shit? **P:** Yeah, I know! **AA:** It would definitely be metal!

AA: Does life suck in Los Angeles?

P: Its OK. I live in downtown L.A. Everything is in walking distance for me, but I drive anyway.

AA: Do you have any monkey stories?

P: No, but John Oates shaved his mustache and now he looks like a monkey.

AA: I'm pretty upset about the human race.

P: You too? Whether you're driving, talking on the phone or ordering food, some fucking asshole is going to fuck it up. They'll do something stupid. There's a lot of people that I would like to see not here anymore. **AA:** Same in New York. Its pretty funny to see people get fucked up on the street for stupid shit. **P:** Yeah. You see some bum shitting in the parking lot and they get fucked up! **AA:** There was this gang of kids in New York City that my brother knew that went around beating up bums in the subway. **P:** Dude! What a gang! Vendettas against bums! That's awesome! **AA:** They got arrested, though. **P:** How many bums did they beat up? **AA:** Like seven. **P:** I'd love to watch it! **AA:** Fuck bums! **P:** I'm with you. **AA:** Fuck smelly punk rock bums, too. **P:** You talk to someone out here and they say, "Man, I can't get a job" and they stink like rat piss and they look like total shit and you say, "Oh, really? I can't see why no one will hire you". I want to start a bum patrol with vans and just snatch the bums. Just erase them, dude. Throw them in the grand canyon. **AA:** Fuckin' bums! **P:** That's a good topic, dude.

AA: What would be the soundtrack to your worst day?

P: To help me? Definitely "Panama" by Van Halen. To make me worse: the new 16 album. **AA:** That song 16 is depressing. **P:** Yeah, this one guy came up to me and said, "That song on the 'Drop Out' LP with the 7" helped me get through a rough time". I think he thought we were saying that drugs are bad. He said he was on heroin and it helped him get off and stuff. I was almost going to laugh in his face, but I said "That's good!" and laughed to myself.

AA: If there was a 16 movie, who would play you and what would it be about?

P: I'd be played by a random bum, and it would be about drugs and alcohol. Our cast would be the cast from "Colors" and it would be about pimping, getting out of the



16 Discography

Preoccupied CD (Toys Factory)
Curves that Kick 10" (Bacteria Sour)
Drop Out LP (Pessimiser/Theologian)
Blaze of Incompetence LP
(Pessimiser/Theologian)

Plus a shitload of 7"s and comps.
Too many to list. Write them.

business, getting into drugs and shooting ourselves.

Pessimiser

Chris Elder is the man behind Pessimiser 'zine (an influence of Monkeybite!). He is also responsible for releasing some of the absolute best records in the hardcore scene right now. Pick up anything on Pessimiser/Theologian, they're all gems.

AA: How did you start doing Pessimiser 'zine and How did it evolve into a record label?

CE: I started doing a 'zine with one of my friends because we looked at other 'zines and none of them were saying anything we were interested in, so we started a zine on a whim. We did the first one in one weekend and we kept doing them. My friend Marc that I used to work with... I used to drop off 'zines at his record store. I told him that I wanted to put out a record. I wanted to put out a 16/Fresh American Lamb split and he hooked me up with phone numbers and how to do it. Then he asked if he could press the record and I would just press the zine and split the costs halfway. We did it like that. Marc was totally cool with it and it worked out and he knew about putting out records with distributors and shit and fuck, dude, I didn't know shit about it. So we basically just split everything. He takes care of stuff like distributors and I get the bands and materials together. I promote the bands, too. I don't have time for certain things because I have a full time job. He does the label as a job.

AA: Is Marc from Theologian actually into the bands you get?

CE: He's actually into all the shit. He goes far back. He went to high school with Greg Ginn. He's from Hermosa Beach so he was around for all that stuff like Black Flag.

AA: What attracted you to doing a label?

CE: I was really into 16 and Fresh American Lamb. They were really good friends of mine. Fresh American Lamb had a 7" out already. So, we did a record together. I'd been writing to all the bands like Grief and Spazz for a long time before I put out records. The first actual record was "Cry Now Cry Later vol. 1". I just wrote to

everyone and said, "I want to do a comp LP and put you guys on it". I went to the printer and got this fucked up size paper and folded it up and said, "Fuck. I could do two 7"s instead". That was the first straight record release apart from the 'zine. Back then I didn't think people were into that stuff so we only did 1,000.

AA: What do you look for in a band to put out?

CE: I'm into so much different shit besides this stuff, so it's hard to pinpoint what exactly it is because I'm into Oingo Boingo and Bow Wow Wow which have nothing to do with this stuff. I liked stuff like Devo, Black Flag and Dead Kennedys. Nowadays, everyone is playing fast and trying to copy everyone else. I look for bands who have soul or groove. Even if it's fast it still has groove. So many bands come out with some gay drum intro, then a blast and typical screaming. I mean fuck, dude, my wife could do that! Anyone can do it. I mean with a band like Assuck or Excruciating Terror, they go real fast but you can still tell they're grooving while they play, not just noise. [Most new stuff] doesn't seem pissed off, just standard. **AA:** To me, bands are just pumping out formula shit. It's pretty stagnant. **CE:** I get these



demos and I hear Spazz and Despise You riffs!

AA: A lot of these bands that rip off Spazz, Despise You and Crossed Out don't realize that they got their shit from Infest and D.R.I. and shit. It's sad that they don't delve deeper into the past. Do you think this scene has already gotten trendy?

CE: It is trendy. There would be bills at the Hong Kong that would be Crossed Out, Man is the Bastard and Infest and there would be like 20 people there. Now it would be over 200 people. Maybe people got bored of what they were listening to. **AA:** Its funny to see emo kids into Spazz. **CE:** At a powerviolence show it is definitely weird to see emo kids. Its good, I guess.

AA: Where did you get the name Pessimiser?

CE: From "pessimism". I made the word up. Also from "miser". A combination of the two words.

AA: Do you think the world is in a downward spiral?

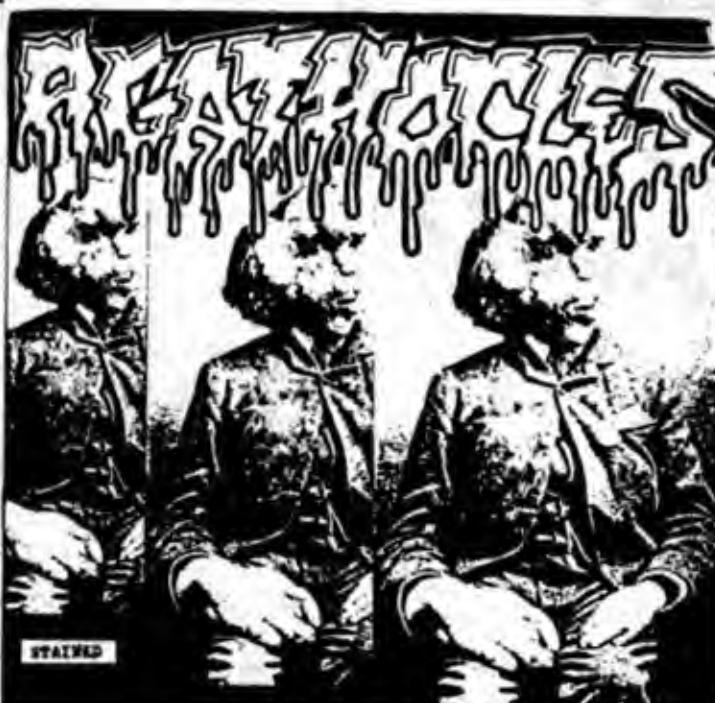
CE: Yeah. If you look at the first 15 minutes of the news, you'll see. People as a whole... I'll ride my bike to work and a car will try to run me over to get to the next light quicker. I don't like people. Its depressing. I think the generation of single parents has thrown a wrench into everything. Its so acceptable. The kids don't have shit. Nobody to look up to. Kids in my neighborhood just want to hit the lottery, no one wants to work hard.

They'd rather be unemployed than have a shitty job. You've got to start somewhere. These kids are idiots. If you don't work hard you're shit out of luck. Then you've got people criticizing you with the capitalist slave mentality, but if you're gonna be a poor under-achieving piece of shit, you're gonna be a slave to something. You have to control your own shit. The system that's in place is here to stay. There's nothing you can do. If you have a "fuck work" attitude, that's fine, if you like living with your folks. But if you're on your own and on welfare and unemployment, you're a puppet and the government is pulling your strings. If you can't do shit for yourself, no one will do shit for you.

AA: Do you have any monkey stories?

CE: There was this store by my house that had 2 monkeys in a cage, back in the late '70's. I don't know why they were there. We would just walk by and look at them. It was a shady building so I'm not surprised they had that weird shit.

I went swimming where they filmed a scene in Planet of the Apes where they were swimming and drinking out of that lake in the beginning. Its called the



Point Doom Dam in L.A. It's pretty cool. They filmed a lot of Planet of the Apes in L.A.

AA: What do you like to do outside of the label?

CE: Play Basketball. I play with Crom and Excruciating Terror in downtown L.A.

AA: If there was a Pessimiser movie, who would be in it and what would it be about?

CE: Brad Pitt. It would be about skateboarding and having a guardian angel that let me squeak out of really fucked up situations unharmed and I would marry Salma Hayek and on the side I'd be fucking around with Julia Roberts and the girl from Bow Wow Wow.

AA: Will you ever do another issue of Pessimiser 'zine?

CE: I think so. I've been thinking about it. I want to interview the girl from Bow Wow Wow. I just want there to be enough material that's good first.

Pessimiser / PO Box 4452 / Inglewood, CA 90309 / USA

Pessimiser Discography

16/Fresh American Lamb split 7"

Cry Now Cry Later vol. 1 dbl 7" comp.

Despise You/Crom split 7"

Dystopia/Suffering Luna split 7"

Man is the Bastard/Agathocles split 7"

Cry Now Cry Later vol. 2 dbl 7" comp.

Left Back, Let Down dbl 7" comp.

Cry Now Cry Later vol. 3 dbl 7" comp.

Grief/16 split 7"

Grief/ Soilent Green split 10"

Despise You "PCP Scapegoat" 7"

Despise You/Stapled Shut split 7"

Divisia "What's Left of Us" LP/CD

16 "Drop Out" LP/CD

Excruciating Terror "Expressions of Pain" CD

Cry Now Cry Later vol. 4 dbl 7" comp.

Spazz/Hirax split 7"

Grief "Miserably Ever After" LP/CD

Possessed to Skate 12" comp.

Divisia "Wifebeater" LP/CD

Excruciating Terror/Agathocles split 7"

16 "Blaze of Incompetence" CD

Upcoming releases

Cry Now Cry Later vol. 1 -4 comp. CD

(includes bonus tracks)

Excruciating Terror new LP/CD

Grief new LP/CD

UNSCRAMBLE THE NAMES

ZIRA CORNELIUS NOVA TAYLOR ZAIUS



I R A Z

— — — —



T Y L O A R

— — — — —



A I U S Z

— — — — —



N A V O

— — — —



C U I L E N R O S

— — — — —

Simian of
the issue

The Albino Gorilla



Simian of the issue: Albino Gorilla (*Gorilla Gorilla Albino*)
By Super Urine Monkey

A few months ago, I was in a friends garage and I came upon a stack of old National Geographics. One of them listed something about an Albino Gorilla. My interests piqued, I excavated the issue and was pleased to see a cover photo of "Little Snowflake", the worlds only Albino Gorilla. The issue was dated March 1967, only 6 months after his discovery.

The story inside went something like this:

On October 1, 1966, Benito Mane shot and killed a lowland gorilla who was destroying his banana plants in Equatorial Guinea. Clinging to his fallen mother was "Copito de Nieve", an albino gorilla. Found at approximately 2 years of age, Copito de Nieve (Spanish for "Little Snowflake") is the only known white gorilla ever to exist. His hair is white, his skin pink, and his eyes a sapphire blue. Benito Mane kept Snowflake in his home for four days, lining his cage with leaves, ferns, and sticks, much as a gorilla builds a nest, and feeding him wild fruits, stems & buds. He was then taken to the Bata animal acclimatization station of the Barcelona zoo, where Jorge Sabater, head of the station, purchased him and nurtured him back to health. Eventually, Sabater tamed Snowflake, and the gorilla became part of the family. He followed anyone who showed him a favorite food, and would walk hand in hand with those he knew well.

I looked for references to Copito de Nieve in my other simian texts, but only found a picture and caption in a 1973 encyclopedia. There I found out that when he reached maturity, he was successfully mated to two normally colored female gorillas, begetting a son and a daughter. Though neither baby is a mutant, zoologists hope that, through cross-breeding, Snowflake will eventually sire other white gorillas. I still wondered if he was still alive, 24 years after that report. I went to the library and looked for any and all references to Copito de Nieve, but found absolutely nothing. My final resource (which I guess should have been my first) was the www. There I found that at least one year ago, he was still alive, well and the only albino gorilla in existence. Several travel-related websites mentioned Barcelona's zoo as being the home of the worlds only albino gorilla. Unfortunately, a couple of them also mentioned the poor shape the zoo is in and how depressing it is to see animals confined. After searching more, I found a reference to his "30th birthday", which was marked on November 1, 1996.

This date actually marks his 30th year in captivity; Not the best life for the rarest strain of simian to exist in our time. One of the sites depicting this anniversary listed the sentiments of many school

children who visited Copito de Nieve on his birthday. There was a list of everything written on his "birthday" card, mostly by children. About the only other thing I found was a blurb in a travel diary:

CAPITO THE ALBINO GORILLA

"His name is Snowflake. He looks like a polar bear, but in fact he is only albino gorilla in the world. He sits like a king in his cage at the zoo - adored by animal lovers who come from all over the world. Zookeepers have made endless attempts to help Snowflake to father another albino. They have been unsuccessful to date, and the situation is getting desperate as Snowflake enters his 30th year at the zoo. The anthropologist who brought Snowflake back from Equatorial Guinea believes that he should be cloned. The zoo disagree. We meet Snowflake and his keepers, and see archive footage of this remarkable gorilla as a toddler".



All Photographs taken by Paul A. Zahl for National Geographic, Vol. 131, No. 3 - March 1967



If anyone can find me more information on Little Snowflake, please send me clippings, references or any other pertinent data. That humans have failed to meet even their own ends through his captivity makes his life imprisonment seem all the more a waste. After his death, I imagine he will become an icon of human failure and the pointless misery we cause trying to control our surroundings.

-Super Urine Monkey



I got kinda tired of doing my lame show reviews. Anyone else wanna do 'em? Very few pictures this time, due to lost & stolen cameras. These photos were all taken by Darren "Tadpole" Bourne of the U.K. He sent lots of pictures of European bands that'll be in the next issue, but these are all American werewolves playing in London. Clockwise from top left: Drop Dead, Dystopia, Los Crudos and Locust



Corrupted NOOTHGRUSH

West Coast Tour
Oct/Nov 1997
(The pleasant version)
by Leia Organa



Friday, Oct. 17 - PCH Club, Wilmas, CA

Dystopia / Disassociate / Corrupted /
Hellchild / Noothgrush

Some couple fucked on the bathroom sink and broke it, creating a His Hero is Gone effect on the show. Reggie found the used condom on the floor. Our jaws dropped to the ground as we watched Corrupted play for the first time. The lights and shit fell off the shelves when they played.

Saturday, Oct. 18 - Koos Cafe, Santa Ana, CA

Disassociate / Hellchild / Corrupted / Noothgrush / Gasp
One of the best shows of the tour. Hevi and Talbot smoked out with Excruciating Terror. Little did they know the joint wasn't just pot. Later Hevi got tricked again and smoked more, but he liked it.

Sunday, Oct 19 - C.K.'s Survivalist Bunker, Fullerton, CA

Divisia / Disassociate / Hellchild / Corrupted / Dystopia
Mitch from Gasp put on Midget Porn and passed out popsicles, but Dystopia refused to play until he turned off the video.

Monday, Oct 20 - Cactus Club, San Jose, CA

Disassociate / Hellchild / Corrupted /
Capitalist Casualties / Noothgrush

Don't ever play here. The owner is a fuckin' rip-off.

Tuesday, Oct 21 - Ryland St. Basement, Reno, NV

Corrupted / Hellchild / Noothgrush / Gob

Pete the Sticker Guy is king. Great place to play. Some guy showed up in a monkey mask. We gambled 'til 7am. We realized how hard it is to try to get 5 bands and 4 friends (24 people) around the casinos and getting a table at a restaurant without taking forever.

Wednesday, Oct 22 - Day Off

Went to a vegi-chinese resteraunt and tricked Corrupted and Hellchild into thinking they were eating real meat. It was Jose's birthday so we gave him shots of Tequila. He threw up at his party at Mauz's house.

Thursday, Oct 23 - KFJC, Los Altos Hills, CA

Corrupted (featuring Funkleman on noise) / Hellchild

Corrupted played 9 songs for 2 straight hours. The best thing to listen to when you're stoned.

Friday, Oct 24 - 924 Gilman, Berkeley, CA

Corrupted / Hellchild / Word Salad /
Disassociate / Noothgrush

Dystopia had a party after the show for all the out of town bands and we all got wasted.

Saturday, Oct 25 - Day Off, SF, CA

Pretended to be tourists and went to Haight St. and Fisherman's Wharf. Then we went to see Dystopia, Eldopa and Word Salad that night. Consumed lots of alcohol and green stuff.

Sunday, Oct. 26 - Punks with Presses, Oakland, CA

Moral Crux / Corrupted / Dystopia /
Sake / Word Salad

Got very stoned and drunk.

Monday, Oct. 27 - The Paris Theatre, Portland, OR

Noothgrush / Corrupted / Detestation / Axiom

This place had some bad karma, everyone's equipment broke. We got offered smack as soon as we got there. This place is also a rip-off.

Tuesday, Oct. 28 - Roundhouse Records, Portland, OR

Noothgrush / Corrupted / Detestation / Engorged

Went record shopping all day. We watched Mauz and Hevi skate at Burnside. Great show, great people, great place to play.

Wednesday, Oct. 29 - The Velvet Elvis, Seattle, WA

Behead the Prophet No Lord Shall Live / Corrupted /
Noothgrush / Toadliquor

When we got to Washington, some guy at a gas station suggested that we paint "VANGINA" on the side of the van. At the show, Corrupted & Mauz got tricked by a bum who said he was an undercover cop. He took their beer and money. The local bands ruled. Everyone in this state is weird.

Thursday, Oct. 30 - Tried to drive home

Dino's van broke down 3 or 4 times. We ended up in south Oregon at a cheap motel. We went to a hick karaoke bar where Mauz sang David Lee Roth's "Just a Gigolo" and Billy Joel's "Still Rock & Roll to me". All the girls loved him. Me and Gary sang "Surrender" by Cheap Trick.

Friday, Oct 31 - Drove back to Oakland.

Mauz painted up Corrupted as KISS. Everyone got drunk. Dino showed us his freshly pierced penis in an alley. Then someone gave Dino a real knife. NEVER give Dino a real knife.



Saturday, Nov. 1 - Happy fun house, SF, CA

Jenny Piccolo / Corrupted / Noothgrush / Still Life / COD
The outside of this place smells like urine. Mmm... Urine. After the show, we went to a party where Fanatics and Sistema Nervioso were staying.

Sunday, Nov. 2 - Day Off, Oakland, CA

Bummed around at the compound all day. Can't remember anything after that.

Monday, Nov. 3 - Club Cocodrie, San Francisco, CA

Corrupted / Noothgrush / Slough Feg /
Lachrymose / Little Princess

All the bands were great, especially Slough Feg. Corrupted took pictures with Steve VonTill and Billy Anderson.

Special thanks to Mauz for driving, Dino for lending us his van, Detestation for all the killer food and lodging, the guy in Reno who gave Gary the monkey mask, all the bands we played with and that loaned us equipment, the venues that didn't rip us off, and our groupies: Justin, Jason and Tyler (he's the one who took all these pictures), who were at the first 10 shows, Brian Detestation, who was at almost every show, and Anthony Embittered for tolerating us on his ride back to Seattle. Thanks to Reggie, Scott, Pete, Chanel, Josh, and Michaela for booking the shows. Thanks to everyone who let us stay at their house. Thanks to anyone else who pitched in one way or another, especially Disassociate, Hellchild and Corrupted for including us in the plan.



PICKS OF THE ISSUE

Corrupted - Paso Inferior CD (Frigidity)

This is the soundtrack to self-hate hell. No matter what mood you're in when this song starts, 42 minutes later you'll be reaching for pills, blades, bullets or whatever means you can find to put an end to the absolute dismay in which you suddenly find your existence. This band captures sounds and feelings that no other band ever has before. Any band claiming to be "heavy" or "doom" can have a seat. This is the song that I wish I could put into people's heads to make them understand how little their lives matter. A sonic assessment of the fact that humans have no right or reason to exist.

-Super Urine Monkey

Corrupted



PASO INFERIOR



-16-

Blaze of Incompetence CD (Pessimiser/Theologian)

From the beginning to the end of 16's new album, it is absolutely perfect. Massive guitar tracks, hellish drum sounds, a bass sound to be envied by all and perfectly buried yet torturous vocals comprised with smart, complex yet catchy songwriting make this one fucking punishing album. Add to the fact that Alex Newport (of Fudge Tunnel) produced it and it can't get any better. If you like old Helment, Fudge Tunnel and elements of Eyehategod, then you'll love it because it has traces of those bands yet 16 seems to pull off their style with an air of originality that is downright awesome. Fuck! I'm jealous! I wish I could write songs like this! If you can't grasp the genius of this album or any of 16's releases for that matter, then you are fucking incompetent and you should quit music! Make way for the blaze of incompetence!

-Admiral Andrew

Reviews

Remember to send 2 copies of your shit to Super Urine Monkey for BOTH of us to review. He'll send the second copy to Admiral Andrew, and it get reviewed by at least one of us, as long as it doesn't suck.

We don't review stuff we don't like, so if you don't see your record or tape in here, try harder. You can get most of these records through Vacuum. Look for his advertisement in this aperag somewhere. We're monkeys just like you so don't get excited if you don't agree.

A is for Ape

ABNEGATION/CHAPTER, split 7", (+/- Records)

Almost full on metal from Abnegation. The vocals are a little more on the hc side, and the lyrics are pretty antisocial, so it's not quite 100% metal, but it's the closest thing you'll find to it in these reviews. Chapter are more on the hectic tamarincore side. Harsh vocals, tripped out guitar, good shit. (SUM)

ABSINTHE, s/t, 7", (King of the Monsters)

Now defunct Phoenix operation deals out further damage on this one. Sort of an epilogue to their 10". Totally brutal, scathing and critical of the institution of Christianity, this record stands as a great example of what the bands in this scene could accomplish. The Jack Chick lyric book makes it a classic. (SUM)

ABUSO SONORO, 7" (Sin Fronteras)

Great Brazilian political hardcore. The vocals rule. (AA)

ACRID/BOMBS OF DEATH, split 7" (No Idea)

Acrid come from the Canadian school of hardcore. Fast, fucked up guitar work and double vocals. Maybe a tinge of metal, but certainly not too much. I was quite pleased. Bombs of Death is a Slayer wannabe band composed of Steve from Assuck, Max from Spazz and Dylan (ex-Locust) doing very un-Tom Araya like vocals. If you like Slayer, you'll dig B.O.D. (The name's a Hirax reference, in case you thought Max was over that). (SUM)

AGATHOCLES/EXCRUCIATING TERROR, split 7" (Pessimiser/Tgn)

The Belgian splitmeisters dish out a couple more of their patented brutal mince core™ ditties. I won't pretend to have heard half of their stuff, but this is some of the best I have. E.T. acost us with 4 punishing tunes of their dust induced grind. Their bassist's name is Raul, by the way. (SUM)

AGORAPHOBIC NOSEBLEED, s/t 7" (Clean Plate)

This is the only 7" you ned to put on right now. It fuckin extinguishes all the weak shit out right now. Blazing fury all around. Now get fucked up! (AA)

AGORAPHOBIC NOSEBLEED, s/t 7" (Clean Plate)

Great follow up to their first full EP. This time only 12 songs instead of 30, with all the speed, screams & riffs of the first one, but more. The song "amputee" captures signs of doom potential where one never would have imagined finding any. I've still got reservations about the machine, but this one gets my opposable thumb up. (SUM)



AGORAPHOBIC NOSEBLEED

AGORAPHOBIC NOSEBLEED/LACERATION, split 7", (Satan's Pimp)

Low budget hc, the way it should be. Exterminate your brain with this. (AA)

ALL ILL, "Mind Power", CD, (B-core)

Energetic hc/thrash from Spain. Reminds me of Spazz without the humor. Good shit. (AA)

ANGEL HAIR, "Pregnant with the Senior Class", CD (Gravity)

Fuckin' right on collection of this awesome emo/hc band from Colorado. Includes the LP, 7", and splits, etc. A lot of bands bit their style. Along with Mohinder, Angel Hair were among my favorite bands on Gravity. Essential listening. (Gravity; POBox 81332; San Diego, CA 92138; USA) (AA)

ANTI, "The H.C. Years 1980-84", CD, (Grand Theft Audio)

Totally classic hc/punk from the early '80's. This CD compiles their 3 records. All good stuff that has that unmistakable old school sound that most bands can't touch nowadays. (AA)

APARTMENT 213/BENUMB, split 7" (Stenchosaurus)

Another one of those "Best from both" splits that you'll fail for not getting, but will become severely damaged by upon first listen. Apartment 213 bust out some swirly, heavy shit that caused me some internal bleeding. The last track sounds like it features Ian Gillan, playing the lead in Jesus Christ Super Star, on vocals. Benumb give us 2 untitled tracks, one really fast, and one somewhat slow, that demonstrate the versatility and brutality of this great band. (SUM) (Stenchosaurus Records; 9520 Cedarwood Dr.; Cleveland, OH 44133; USA)

APARTMENT 213/BENUMB, split 7" (Stenchosaurus)

Crossover maniacs Benumb rip through 2 untitled tracks. Killer stuff. Apt 213 is good, too, in that infested sort of way. It's fun to hear good ol' Pete from Benumb straining his vocal chords. (AA)

ASSHOLE PARADE/PALATKA, split 12", (Coalition)

Double scoop of Floridan hc. Asshole Parade hands over some of the better stuff I've ever heard from them. Its not all as fast as the 7", but for those of us that dig dynamics, this is pretty fuckin' good. Palatka delves into new realms of mania with totally spastic, yet somehow followable riffs held together with some whacked but tight drumming. Impressive. (SUM)



B is for Bonobo

BASTARD NOISE, "Our Earth's Blood part III", 7" (Rhetic)

One of the machine quartet's finest releases ever. Less chirping, more screaming, churning & scraping. Good soundtrack for ape rebellion. The cover art tells the story of Horatio, a tortured simian test subject. (SUM)

BEHEAD THE PROPHET, NO LORD SHALL LIVE, "I am that Great and Fiery Force", 12" (Outpunk/K)

Crazed violin soaked hardcore from the northwest. They blend manic, chaotic songs with hilarious samples of old rock bands doing lame song introductions, as well as other samples. I wonder what Anal Cunt think of them. (SUM)

BENUMB, "Gear in the Machine", 7" (Relapse)

Cover art? Song titles? A full E.P.? This is Benumb? Wait. It punishes. OK, this IS Benumb. Side A contains 4 standard tunes, full of pissed vocals and blazing guitar/bass/drums. The real treat, however, is the B side. "Deprivation" is one of the most excruciating, slow & battering tracks to ever grace vinyl. Ape status granted. (SUM)

BERT, "Quiet Positive Pump", CD (Chicken Ranch)

Yes! Total Dazzling Killmen worship. I think more bands should sound like this. The music is great and a great Steve Albini recording. This band is out there. If you like Skin Graft stuff or bands like Gob get this, chief. (Chicken Ranch; PO Box 1157; Ruston, LA 71273; USA) (AA)

BIZZARE VIDEOS, Late Fall 1997 Catalog

A great catalog of videos of horror, sci fi, sleaze, hong kong action and punk/hc bands. The descriptions are hilarious. Check it out. (Joseph A. Gervasi; 142 Frankford Ave.; Blackwood NJ 08012-3723; USA) (AA)

BLACK ARMY JACKET/HEMLOCK, split 10", (Sound Views)

On the BAJ side you get blasting prosimian violence, peppered with mock-sapien numbers like "Hot Date". You'll have a smile on your face as your teeth are whacked out with a ball peen hammer. Hemlock, "true" black metal from New York, present 3 dark adventures into a realm run by the demonic monkeys first seen in Wizard of Oz. Spooky stuff to be sure. (SUM) (Sound Views; 96 Henry St., #25W; Brooklyn, NY 11201-1713; USA)

BLACK DOT IN THE WHITE SHADOW #1, 'zine, 26pgs

Some freak in Texas loves Spitboy so much that he calls himself "Joanie Spitboy", and lookie here, he decided to start his own 'zine. Its actually pretty good. Lotsa messy cut & paste, but, as in this case, that isn't always a bad thing. Interviews include Despise You, Godstomper, & Noothgrush. There are also lots of reviews, ads & good veggie info as well as some pleasantly disturbing random thoughts. Me say good job. 2 bucks, 2 stamps or trade to 2955 Alouette Dr. # 318; Grand Prairie, TX 75052; USA) (SUM)

BLIND TO FAITH #2(?) 'zine, 32 pgs, full size

Rad 'zine w/good pix & interviews. The In/Humanity interview in here more than makes up for the weak one we had in Monkeybite #2. Fuckers told me they didn't DO interviews. Well, this one is awesome. There's also interviews with C.R., Asshole Parade & Fang. The pix are all half-toned and everything is easy to read. I don't have a clue why this would be "The most hated 'zine in Cleveland", this thing rules. (SUM)

(Blind To Faith; PO Box 771296; Lakewood, OH 44107; USA)

BOTCH/NINEIRONSPITFIRE, split 7" (Indecision)

Awesome split of 2 similar operations from Washington. Both are totally abrasive and use lots of twisted guitar melodies and nutzoid pace changes to keep it from going stale. Botch sounds a little more produced, but Nineironspitfire has a slight edge on being pissed. (SUM)

BRUTAL TRUTH, "Sounds of the Animal Kingdom" CD (Relapse)

An impressive improvement over the disappointing "Kill Trend.." record. Total grind with a lot of punk and hardcore influence. Think Napalm Death meets the Accused. There's a half-man, Half-Gorilla on there, too. (AA)

BRUTAL TRUTH/RUPTURE, split 7" picture disc (Rhetic)

I like pot, but not as much as Brutal Truth & Rupture. Rhetic too. (AA)



In good health when found, Copito de Nieve's tooth development indicated an age of two years for the 19.25 lb. ape.

C is for Chimp

CAPITALIST CASUALTIES, "Dope and War", 7" (Slap-A-Ham)

Finally on the label they always dreamed of, CC dishes out more of what you've come to expect. No dry moments, just full force anger and speed, with the occasional riff thrown in. Old fans won't miss Matt at all. (SUM)

CAPITALIST CASUALTIES, "Dope & War", 7" (Slap-A-Ham)

Fuckin' A. Capitalist doesn't fail the atrocious race. Essential hardcore. The song "fornicataor" makes this one amazing 7". How many times must I say this? You should die, but get this record first. (AA)

CAPITALIST CASUALTIES, 74 song (!!!) CD (Slap-A-Ham)

Chris Dodge & the Capitalist dudes must have hefty balls to put out a 74 song CD collection. But believe me champ, the size of those balls is justified! Get this CD because it's C.C.'s collection of splits and assorted bullshit you can't find. One of the best hardcore bands in the USA. My favorite tracks are, "You explode", "Liberty Gone", and "Fashion". But, hey, they all rock the primate universe. (AA)

CAROL/STACK, split 7"

(Summersault)

2 of Deutschland's finest pair off on this'n, complete with retro-80's metal rip-off artwork. The record itself contains some of the finest material from both bands. A historical release on so many levels. Apeishly good. (Summersault; Paulistr. 10-12; D-28203 Bremen; Germany) (SUM)



CATTLE DECAPITATION, "10 Tales of Torment" 7" (Humanure)

Contrary to what Hirax boy had to say about this in MRR # 173, this thing FUCKING RULES. Obviously a Locust side project, but in somewhat of a different direction. Manic, technical & brutal with every note. The cover is pretty slick, but shouldn't outweigh the devastation wrought by what's contained on the vinyl. Don't pass this one up. Get it through Vacuum while you can. (SUM)

**CAVE IN, 7" (Hydra head)**

An amazing Acme/Rorschach style 7". Sounds exactly like Acme. Cool. (AA)

CAVITY/BONGZILLA, double live split 7" (Rhetoric)

Totally clean recordings of 2 sludge behemoths. The Cavity stuff is both new and old, the Bongzilla stuff is pretty trippy. Lotsa weight, lotsa weed (SUM)

CAVITY/BONGZILLA, double live split 7" (Rhetoric)

A 2 x 7" by Cavity and Bongzilla. Fuckin' depressed! Now pass that shit! (AA)

CAVITY, "Somewhere between the Train Station ...", CD (Rhetoric)

If you haven't heard Florida's Cavity yet, you're a fool. This is their new CD and it rules. The production is killer and their new songs totally punish. It's slow droning shit. I feel it. (AA)

CAVITY, "Somewhere between the Train Station ...", CD (Rhetoric)

You get one track from their Rhetoric 7", some newer stuff and some more live material, mostly stuff from the first LP. The newer stuff was pretty pleasing to me, more on the Eyehategod tip. I'm pleased. (SUM)

CHARLES BRONSON/UNANSWERED, split 7" (Track Star)

Old Bronson tracks. Pretty good, but the new stuff is better. Unanswered fucking rules. Like Rorschach & Jesuit style. Packaging is whack. (AA)

CHARLES BRONSON/UNANSWERED, split 7" (Track Star)

Everything that was ever good about Charles Bronson shines through on this one, including the samples, the sarcastic social commentary, the manic riffs and Mark's girl voice. Chuck, we hardly knew ye. Unanswered, as I've said many-a-time, are totally punishing, totally original and will make a baboon's genitals swell in mere seconds. While a lot of their stuff is totally fast, they do have more pounding moments, quiet parts, slow parts and some totally fucked up pace & timing changes. Awesome. (SUM)
(Track Star; PO Box 60; Forked River, NJ 08731-0060; USA)

CHARLES BRONSON/QUILL, split 7" (Nat)

Both awesome and compliment each other. For fans of Spazz. (AA)

CHARLES BRONSON/QUILL, split 7" (Nat)

More awesome Bronson stuff, includes listings of their favorite bands, their crusty enemies and thanks to folks like the prolific moshcore vegans. Quill sound similar to their paysans Assfort, but with a heavier twist added at times. Like a cross between Bronson & Gleek from the wonder twins. (SUM)

COMBATWOUNDEDVETERAN, s/t 7" (Suppose...I break your neck)

Floridian fastcore that'll peel the skin off yer eyes and shatter yer teeth. Lots of samples and variety in the songs so you won't get bored, and lots of pain and suffering in the vocals and music so you don't forget you're alive. (SUM)
(Suppose...I Break Your Neck Records; PO Box 898; Largo, FL 33779; USA)

COMBATWOUNDEDVETERAN, s/t 7" (Suppose...I break your neck)

Fuckin' ripping fast hc with a definite Bronson influence. Good shit. (AA)

CONVERGE/COALESCE, split 7" (Edison)

I was pleasantly surprised by the combination of technicality and power offered by Converge. More, please. Coalesce appealed to me a little more than last time. A bit over produced, but suitable listening. (SUM)

CORRUPTED/ENEMY SOIL, split 7" (H:G Fact)

Another Corrupted epic widdled down to 5 minutes. It fades in and then out, and what we get in the middle is a brief glimpse at what is probably a totally devastating tune. I wish I could hear the whole thing. Enemy Soil still impress me with their new sound. The pressing of this record makes them sound a little thin, but the songs rule. Totally fucking twisted. (SUM)

CORRUPTED/BLACK ARMY JACKET, split 7" (Frigidity)

One of the most awesome Corrupted songs ever, sacrificed to the constraints of a 7". If you saw 'em live, you'll remember this song being a lot longer and much more intense, but this version will suffice, especially for the kimata. Black Army Jacket dump off a couple of their own numbers, somewhat attuned to the slower side of things, but with that familiar ape-and-at-'em Jacket sound that you've grown to love. (SUM)

CORRUPTED, "Paso Inferior" CD (Frigidity)

One song CD from the Japanese downers. A fucking great repetitive riff to damage you over and over again for 42 minutes. If you're down, this will put you further into the depths of despair. (AA)

C.R./MILHOUSE, Split 7" (C.I.)

Two great NYHC bands team up to do hc damage on this. 2 great Milhouse tracks accompanied by anger filled C.R. tracks (1 original and a Team Dresch cover). Too bad the package sucks. (C.I. Records; 739 Manor St., Lancaster, PA 17603; USA) (AA)

CRUNCH, "Bubba Bubba Bubba", 12" (Clean Plate)

Italian hc that blends old school, crazy fastcore and a sense of humor over the course of 25 songs recorded (& originally released) in 1995/1996. Comes with big poster/lyric sheet and a nutty cover. (SUM)

CRUNCH, "Bubba Bubba Bubba", 12" (Clean Plate)

Awesome fast hc that reminds me of Los Crudos, crossed with old DRI and Capitalist Casualties. Obtain. (AA)

CWILL, "SevenInch", 7" (Sacro Egosimo)

Above average kraut-crust with some pretty rad violin thrown in for no apparent reason. Weird, trippy, innovative stuff. (SUM)



D**is for Douc****DAMAD, s/t 7" (Bacteria Sour)**

Instead of raving about the packaging, I'll just tell you that "Rewind" is one of the best Damad songs ever. The samples rule, if you're smart enough to understand them, and the music is stacked with apeish fury. "Manmade" is standard Damad fare, making this something you don't wanna miss. (SUM)

DANISH ESROM, # 4, 'zine, half size, 28pgs

Mostly socio-political 'zine. There are some 'zine reviews, ads & band (not record) reviews in here, but nothing else really about music. Most of it is animal rights oriented. The reading is pretty insightful and worth a gander, but what secured my recommendation was the pro-ape features. (SUM) (Noah; 634 Millwood Rd., Toronto, Ontario, M4S 1K8; Canada)

DANISH ESROM, # 4, 'zine, half size, 28pgs

Cool Canadian punk 'zine w/ a personal feel as well as an objection to ape experiments. Cool shit. (AA)

DEATHREAT, s/t 7" (Prank)

I dunno why Ken told me I wouldn't like this. Its pretty good. A bit more on the skatecore side (I guess that was his reason), but brutal nonetheless. A couple of riffs forced me to form a goat's head with my hand. (SUM)

DEATHREAT, s/t 7" (Prank)

This is Citizen's Arrest style hc w/members of His Hero is Gone. (AA)

DENAK/EXCRETED ALIVE, Split 7" (Abnormal Beer Terrorism)

With an awesome follow up to their first split, Denak return to shatter your ears with some more of their blistering grind. Dual vocals from one guy! Classic. Excreted Alive, also from Spain, dish out a more old-hardcore influenced grind. Listening to them is like nibbling through electrical wire. At first it seems fun, but you don't get the last laugh. (SUM) (A.B.T. c/o Matjaz Galicic; Trilerjeva 4; 1215 Medvode; Slovenia)

DETESTATION, "The Agony of Living", CD (H:G Fact)

A Collection of 15 tracks, including their demo, 7", and some live stuff. Female vocals over non-stop finnish-style hypercrust. Lyrics jab at the U.S. labor system, homophobia, and dead punk band reunions. The best line is "My Hatred fed by your stupidity". Ah, someone who understands. (SUM).

DEVOID OF FAITH, "Slow Motion Enslavement", 7" (Coalition)

Punishing riffs, jarring lyrics and the old-school Infesty vocals make up a brew that only D.O.F. could master. The guitar war is pretty fucking awesome, but the lyrical assault on mainstream mentality wins. (SUM)

DEVOLA, "Playing the game of Revenge and winning", CD (Mountain)

Fuckin' awesome hc band from NY who sound like Charles Bronson, Spazz and C.R.. These songs rule and the packaging is cool and unique. I would say you're a failure if you miss this. (AA) (Mountain; PO Box 220320; Brooklyn, NY 11222-9997; USA)

DIM MAK, (demo)

ex-Ripping Corpse guitarist, singer & drummer set out to do (and achieve) the most technical hc band in existence. This is the best demo I got in 1997. (c/o Scott; 94D Throckmorton Ave.; Red Bank, NJ 07701; USA) (AA)

DISTURBO MENOR, 7" (Sin Fronteras)

This is OK punk/hc from Chile. Its old style w/ a Raw Power influence. (AA)

DIVISIA, "Wifebeater", CD (Pessimiser/Theologian)

Awesome female vocals and hc music. Reminiscent of Nausea, Suicidal Tendencies and other crossover bands like DRI. I love this CD. The lyrics rule, as does the artwork. (AA)

D.P.P.S., "Urge for Going" 7" (NAT)

Lo-fi, Lo tuned, sick as fuck and packed with burl. Japan's answer to Stapled Shut. I only wish the recording quality were a little better, but that drawback doesn't really stain this awesome record. Punishing. (SUM)

**E is for Evolution****EBOLA, "Imprecation", 7" (Flat Earth)**

Annihilating follow up to their devastating LP. Not only do you get 9 tracks of brutal gibbonecore, and not only do you get a fat lyric booklet, but there's a picture of a grinning chimp on the label of the A side. Impressive. (SUM)

EBOLA, "Imprecation", 7" (Flat Earth)

Fucking fast hc with awesome changes. Kind of like a well produced Drop Dead and the packaging is thick and full of info. Worthy of your cash. (AA)

ENEMY SOIL, "Ruins of Eden", CD (Clean Plate)

When I saw 'em at Fiesta #5 with a real drummer, I knew that this band was gonna get better. 11 awesome blasts, coupling chest-pounding violence with sparse quiet moments. Not too different from past endeavors, just better. Originally released in Europe on 10" (Insolito). CD comes with material from live at Fiesta Grande flexi (also on Clean Plate). (SUM)

ENEMY SOIL, "Ruins of Eden", CD (Clean Plate)

Excellent grinding hc from Enemy Soil. These new songs rule and kind of sound like Despise You. The lyrics are right on, too. (AA)

ENEMY SOIL, "Live at Fiesta Grande" 7" flexi (Clean Plate)

What kind of fucking idiots would put out a live flexi? (AA)

ENEMY SOIL/AGORAPHOBIC NOSEBLEED split 7" (Bovine)

Equally devastating on both sides. Bow down, fucker. (AA)

ENEMY SOIL/AGORAPHOBIC NOSEBLEED, split 7" (Bovine)

The best Enemy Soil yet. Only 3 songs, but the first one punishes and each song gets better as it goes along. The end of the last song made my bladder snap. I threw the needle right back to the beginning when it was over and then I had to change my pants. Agoraphobic Nosebleed rips your ears a new asshole with totally insane riffs, including a nice slow crushing one at the end. This is a good fucking split. (SUM)



ENGINE #4, full size, hella pages

Mr. Average returns with another awesome issue covering "angry music for angry people". Interviews include Seein' Red, Agents of Satan, Black Army Jacket and tons more. The layout kicks ass, the articles rule and the photos are top notch. One of the best 'zines of our time. No monkeys, though. \$3ppd (Engine Fanzine; PO Box 64666; Los Angeles, CA 90064; USA) (SUM)

ENGINE #4, full size, hella pages

Matt Average has done it again. He manages to destroy all other hc 'zines and is possibly one of the best hc 'zines in the USA (along with Change 'zine). Interviews w/Monster X, No Less, the Pist, Capitalist Casualties, Code 13, Charles Bronson and more. This is the best issue of Engine so far. (AA)

ENTROPY, "Tangled Human Complex", cassette (Ety)

From Mass., Entropy is a twisted grind/hc band with a big Rorschach influence. It's definitely cool and worth it. These songs are longer than their first tape, "World of Disgust", and just as good. (AA)

ENEWETAK/UNRUH, split 7" (Feast & Famine)

Of the 3 Enewetak songs, I like the 2nd the best. They were a great band, but this ain't their best stuff. Unruh, on the other hand, present some of their finest material yet. Totally captivating, sometimes lurching, sometimes blasting and always punishing. (Address at end of Unruh interview) (SUM)

ENVY/ENDEAVOR, split 7" (H:G Fact)

More tearjerkin' madness from Japan's Envy. Not like any other Japanese band I've heard, but still damn good. Endeavor are similar, but a bit more on the rough side. The lyrics will make you feel like a mandrill's ass. (SUM)

EXCRUCIATING TERROR/AGATHOCLES, split 7" (Pessimiser)

A ridiculous split 7" of insane grind by both of these tremendous bands. (AA)



F is for Fossey

FACADE BURNED BLACK, "Who Will Save the Unwanted?" 7" (Rhetoric)

Awesome Virginian operation with twists and tricks that lead the music in a whole new direction. Some times riff oriented, but also lots of faster stuff with the dual guitars each standing out and the bass fuzzed to a blurry buzz. Fun for chimps of all ages. Highly recommended. (SUM)



FACADE BURNED BLACK, "Who Will Save the Unwanted?" 7" (Rhetoric)

Interesting noisy hardcore that dives into hate sludge and goes back and forth, keeping you hooked. (AA)

FRIENDS

Friends are gay. (AA)

FU MANCHU, "The Action is Go", CD (Mammoth)

Fuckin' downright awesome rock album. Reminiscent of Mountain, Blue Cheer, and Black Sabbath, Fu Manchu grooves with punishment. Songs about outer space, muscle cars and Sasquatch. Dude, you can't go wrong. Listening to this reminds me of driving in my Dad's car while he subjected me to his classic rock taste. Awesome. (Mammoth; The Broadstreet building 101 B St., Carborow, NC 27510; USA) (AA)

FU MANCHU, "Godzilla", 10" (Man's Ruin)

Fucking amazing 10" by Fu Manchu with 3 tracks of killer sludge rock with insane guitar sounds ala Tony Iommi. "Godzilla" is a monstrous track that totally lays it down. Ace record and the shot of the stoner chick rules. (AA)

G is for Gorilla

GENERATION EXCREMENT, Issue # 2, half size

A great 2nd issue from that negative fucker Carlos outta Hawthorne, CA. Interviews with Apt. 213, Cojoba, Naomi/KXLU and an awesome 16 interview. This rules and is full of negativity and venomous rants against christians, rock stars, the rich and his own "Fuck You Haiku". I loved it! (AA)

GNOB/NOBODY, split 7", (Lb.)

Gnob dishes out the sounds of a twitching lemur. A fairly average/good DIY outfit, but worth a listen just for the song title "Resignation as Human". Nobody exists in an unexplored jungle somewhere, possibly on another planet. Extremely innovative stuff, almost like '70s space rock or '80s death rock at times. Really weird, but I like. (SUM)

(Lb. Records; 412 S. Armistead Ave.; Hampton, VA 23669; USA)

GODSTOMPER, s/t 7" (Cesspool/625 Productions/Open Wound)

Awesome lo-fi grind/punk with no guitar. Pretty cool & worth a listen. (AA)

GODSTOMPER, s/t 7" (Cesspool/625 Productions/Open Wound)

Sunnyvale's lords of lo-fi, the Ascevedo bros. return with a full platter of goods for you to choke on. Paul dishes out the hollers and distorted garbage disposal bass, while Danny serves up some of the most tight & manic drumming you're gonna taste for a while. Good eatin'. (SUM)

Officially, Little Snowflake's name is "Nfumu", which means "white" in the tribal language of the land in which he was born, and his mother killed.

GRIEF

Grief broke up! That sucks! But the good news is that Jeff, Terry, Eric and their old drummer are starting a new band similar to Grief but with a different name. Look for more info in the next issue. (AA)



H is for Howler Monkey

HAIL MARY, s/t 7" (Prank)

Cool Born Against style hardcore with a Life's Blood influence, too. (AA)

HAND OF AN ANGRY GOD, (Demo)

Fucking spiteful demo with a His Hero is gone influence. They're more prone to slow it down and go off. I like their raw sound. Hopefully people will notice them. Great cover and the song "College Anarchists" destroys. (Hand of an Angry God; 780 East Campus Rd.; Athens, GA 30605) (AA)

HAND OF GOD, (Demo)

Weird demo. They have harsh vocals with semi-melodic music (lots of octaves on guitar). Its a strange blend so I don't want to call this emo, but with a name like Hand of God, I'd expect some downtuned punishment (AA) (Hand of God; 187 Lark St. Apt 2; Albany NY, 12210; USA)

HELLCHILD "Clockwork Toy", 7" (V)

A lesson in metal from Japan's finest. It ain't grind, its barely hardcore and its got mad pace changes and technical prowess. Not your standard Japanese fare, but awesome nonetheless. (SUM) (V. Records; PO Box 4382; Ann Arbor, MI 48106-4382; USA)

HELLCHILD, "Circulating Contradictions", CD (Ritual)

Holy smoke, this CD fuckin' rips! Hellchild from Japan are metallic grind, a lot like Brutal Truth's fist LP "Extreme Conditions". I almost destroyed my new apartment moshing with Nicole to this. (AA)

HELLNATION, "At War with Emo", 5" (Slap-A-Ham)

Some of the best Hellnation yet. I actually heard a break in there somewhere! 3 guys, 5 inches, 8 songs, and I couldn't find anything about emo on the thing. They give the back of their hand to the crusties a couple of times, though. A whirlwind of scathing aural infliction. (SUM)

HELLNATION, "At War with Emo", 5" (Slap-A-Ham)

Thrash core that reminds me of D.R.I., but only in the guitars. The singer sounds like he went to the Drop Dead school of vocal instruction. A raging 5" that rips many emo bands to shreds. It's about time somebody went to war with emo. Care to join the fight? (AA)

HELLNATION/REAL REGGAE, Split 7" (Slightly Fast)

If you thought Hellnation was starting to repeat themselves, then this is for you. I was blown away by the introduction of some pretty out of character pace changes mixed in with a bit of a more old school Hellnation sound. Real Reggae will definitely appeal to Hellnation fans. Japanese extremecore that will strip the fur off of any sleeping macaque. Brutal. (SUM)

HELLNATION/SINK, Split 7" (Sound Pollution)

Hellnation drops off another bucket of their patented Covington fried hc. Sink took me by complete surprise, though. I'd heard 'em on the Japankore vol. 2 comp, and somehow wasn't prepared for this. Awesome all female band that you better not miss, 'cause this is their last record. (SUM)

HEMLOCK, "Crush the race of God", CD (Head Not Found)

Debut CD from this NYC black metal outfit. It reminds me of Darkthrone "Panzerfaust". Lo-fi production gives this a raw edge. The overall feel of this CD is unholy. (AA)

HIS HERO IS GONE/URANUS, split 12" (Great American Steak Religion)

HHIG coughs up some good shit, more like their demo stuff, not as well produced as the LPs. Uranus was new to me, and I was very pleased. Whacked canadian hc with a touch of drama so you can feel bad about it later when you're trying to have a good time. Now that's a good record. Hand screened covers makes it even better, hope it gets re-pressed. (SUM)

HIS HERO IS GONE/URANUS, split 12" (Great American Steak Religion)

HHIG blast through 6 tracks of blistering hc (with a Jerry's Kid's cover) and the Uranus side is actually their classic demo pressed on vinyl. Hearing these bands on this record together is cool because they are similar even though they existed at different times (AA)

HIS HERO IS GONE, "Monuments to Theives", 12" (Prank)

Wow, HHIG is one of the best hardcore bands around the USA these days. Brutal shit here, though not as classic as the first LP, but still great. I've noticed a couple of Voivod riffs in here, which is a good place to lift. Get this and any other His Hero stuff. It's all right on. (SUM)

HIS HERO IS GONE, "Monuments to Theives", 12" (Prank)

More of the punishing sonic disturbance hinted at on their 7" and developed on the first 12". Intricate, harsh and sometimes sickening. Didn't leave the turntable for a while. I hope I never get sick of this band. (SUM)

Not even the myths of tribal Rio Muni suggest the existence of a White Gorilla

KILL YOUR IDOLS, 12" EP (None of the Above)

Kill Your Idols is a hc band from NY who play 80's influenced hc like Negative Approach, SSD & Minor Threat. "Change" is my favorite track. (AA)
(None of the Above; PO Box 654; Farmingville, NY 11738; USA)

KISS IT GOODBYE, "Preacher", 7" (Revelation)

"Preacher" is a great track, a little different from KIG's LP. Its faster and more discordant. I like it. On the flipside is a song from their demo, re-recorded, which is pointless to me. The new song kills, though. (AA)

KNUCKLEHEAD s/t CD (H:G Fact)

Short, but brutal disc from heretofore unknown gibbons from Sapporo, Japan. In 15 minutes, you get 11 tracks of chaotic blasts, node swelling vocals and berzerker riffs. Great stuff. (SUM)

KONSTRUKT/WASSERDICHT, split 7" (Jay Walk)

Konstrukt step in from nowhere (OK, Austria) with some awesome warped hc. Apeish pace changes and twisted mood snaps give their side the edge in a close battle with Slovenia's Wasserdicht. The latter band brandish old-school technique within an otherwise thrashy approach to modern crust. (SUM)
(Jay Walk; Smetanova 82; 2000 Maribor; Slovenia)

KONSTRUKT/WASSERDICHT, split 7" (Jay Walk)

Konstrukt are Austrian hc, liek Systral, and Wasserdicht is from Slovenia and rip it up as well. (AA)

KVIKKSOLUGUTTENE, "Gamlem" CDEP (Head Not Found)

Unholy shit! This is the best black metal band ever. Fucking distorted to hell. "Skullcrusher" has to be a masterpiece. Black metal with a definite punk/hc influence. The back cover has a pentagram made out of cocaine! Classic. (AA)

KVIKKSOLUGUTTENE, "Krieg" CD (Head Not Found)

The fucking full length brutality from Norway's Kviksoluguttene. Just a good as "Gamlem" ep. This band can be compared to old Mayhem (same bassist). With hardcore riffs and black metal you will not lose. (AA)

LARM, "Extreme Noise", CD (Coalition)

75 tracks of prehistoric fastcore from Holland's Classic Commie Colobus monkeys. A collection of material recorded from '84-'87. Good listen for the kids that think this shit started in the '90's. (SUM)

LITTLE PRINCESS, "Song Collection", 7" (Punch the Cheese)

At first, I figured this was just a gimmick band. 3 Japanese girls, dressed in gowns, gems and tiaras doing cute song intros and then blasting through short spurts of brutal, hectic grind. Assuck with a twist. Then, after each song, they all clap. Comes w/ coloring book. Ltd to 200 (SUM)

**LITTLE PRINCESS, "Song Collection", 7" (Punch the Cheese)**

The most amazing band. They're cute and they grind like maniacs. The packaging is right on. This is a fun 7" to listen to and it will cheer you up! All Hail the Little Princess! (AA)

LIVING IMPAIRED, "World keeps spinning", CD (Cold Earth)

From Maine and totally like old Brutal Truth, its OK stuff. Fans of BT should get this. The lyrics are really good on "Human's Way" and "Flea Market Religion". (AA) (C.E.; 8 Tanglewood Dr. #5; Lewiston, ME; 04240; USA)

LOGICAL NONSENSE, "Expand the Hive", CD (Alternative Tentacles)

This is what a hardcore band should sound like. Ripping guitars, hefty drums, booming bass and infected vocals. This CD rules in every sense. Logical continues wth great stuff here. Check it out. (AA)

LOS CRUDOS, LP (Lenqua Armada)

A great LP by this classic hc band. The vocals are a little different on this, but in a good way. This is the way hardcore bands should sound. Fast and furious. The packaging is unique. Seek this out. (AA)



L is for Lemur

LAMAGNA, 7" (Wreckage)

Ex-Scapegrace vocalist w/melodic yet hard stuff. Pretty Great (AA)

M is for Macaque

MAKARA, s/t 7" (Hymnal)

A totally gripping sound from this 5-piece. The songs are somewhat depressing, but the music is mostly fast, similar to some of the newer German hc that's going around. It's a Jenny-Piccolo side project; a little more on the melodic side, but still brutal. Awesome. (SUM)

**MANCHURIAN CANDIDATES, "Double Crossed", 7" (Big City Bastards)**

I dunno if I was asleep when I heard them on El Guapo or what, but this band is pretty fuckin' good. Mostly fast, lung scraping vocals, the occasional melody and just enough riffs to make it interesting. (SUM)
(Big City Bastards Records; 5006 Grover; Austin, TX 78756-2630; USA)

MANCHURIAN CANDIDATES, "Double Crossed", 7" (Big City Bastards)

Excellent hc band from Texas with good lyrics. Its pretty original. Get (AA)

MANFAT/HARD TO SWALLOW, split 7", (Enslaved)

I really like both of the bands on this, but they are hard to describe, so I won't bother. Check it out if you like fast hardcore. (AA)
(Enslaved; PO Box 169 Forster Ct.; Bradford, W Yorks; BD7 1YS, UK)



MAN IS THE BASTARD/MUMIA ABU-JAMAL, split 12"/CD (Alternative Tentacles)

Fucking godlike MITB tracks. Its baffling to imagine this band getting better and better. Each record they destroy everything! These 3 tracks will rule your life. Let the punishment flow! (AA)

MAN IS THE BASTARD/MUMIA ABU-JAMAL, split 12"/CD (Alternative Tentacles)

Man is the Bastard dispenses 3 amazing new tracks, exposing more of their prog-rock influence and expanding their diversity with 4 different vocalists and more music-oriented electronic soundworks. While one may be surprised by their decision to contribute to a label of A.T.'s scale, rest assured that every cent made from this project is going to Mumia's defense. If you're unfamiliar with the case, then that's all the more reason to check this out and educate yourself. Mumia's spoken word doesn't merely explain the reasons for his incarceration, but the reason for political imprisonment throughout the "free" world. Even the most brainwashed cop loving asshole can understand what he has to say. Listen. (SUM)

MAN IS THE BASTARD/BASTARD NOISE, Split 12" (Vibrator)

The MITB stuff is from Fiesta '96, KXL '94 and some other random stuff. If you dug the live 7" on Deep Six, you'll dig this. The Bastard Noise side is from a 1995 radio performance, and as you could expect, sounds like a lobotomized monkey trying to break open a human head for food. This label did 500 live Capitalist 7"s, so don't expect a repress of these 500. (Vibrator; 30, Nakajima-Cho, Momoyama-Cho; Fushimi-Ku, Kyoto, 612; Japan) (SUM)

MELT BANANA, s/t 7" (Slap-A-Ham)

More of what Melt Banana lovers get into. Those who don't know need to find out. The craziest of the crazed Japanese operations. Songs include "Bird Like a Monkey part 2". (SUM)

MELT BANANA, s/t 7" (Slap-A-Ham)

One noisy ass 7". Weird shit. Mr. Bungle with a twisted girl singer. Maybe...you decide. It's on Slap-A-Ham, so all you little bandwagon babies must get it. I like the rats on the back cover! (AA)

MERZBOW, "Space Metalizer" CD, (Alien8)

What on the surface is just another Merzbow release turns out to be another Merzbow sonic assault. This is the kind of stuff that's making the American hc kids go nuts for noise. Another lesson from the master. (SUM)

MISANTHROPISTS/CHRISTIAN PROHIBITION, split 7", (Cesspool)

South SF's Misanthropists burn through 5 tracks of their impressive take on hc. While many bands seem to be trying and missing the point, these guys aren't having any trouble at all. Christian Prohibition busts out some 1988 sounding punk, mixed with a chunk of brutality to keep it fresh. (SUM)
(Cesspool; 985 Bidwell Ave.; Sunnyvale, CA 94086; USA)



MISANTHROPISTS/CHRISTIAN PROHIBITION, split 7" (Cesspool)

Both bands play fast. More bands should play slow. (AA)

MORE NOISE FOR LIFE, s/t 7" (Blurred)

If you were looking for a Japanese label that puts out nonstop fastcore/grind, Blurred should suit you fine. More Noise For Life captures the most insane take on '80s style hardcore with 12 tunes, including a DK cover. The back cover says "Punk is not only fun", just in case you didn't know where they were coming from. (SUM)

MORSER, "Two Hours to Doom", 12", (Per Koro)

Ex-Systral/Carol that punishes as much as their previous projects, although on a slightly different level. 2 bassists & 4 vocalists round out the 8 piece. Some of this stuff is a little more metallic, some more melodic. At any rate, its a devastating collection of kraut fury that only a complete failure would miss. (SUM) (Per Koro; Fehrfeld 26; 28203 Bremen; Germany)

MOTHMAN, "Poison Arm" 7" (Rocket Science)

A new twisted 7" by noise rock masters Mothman. Kind of like Shellac if they took a lot of drugs and shit. This is beyond fucked, so its right for me. You need this you fuckin' piece of shit!

(Rocket Science; 85 Veterans Pkwy; Pearl River, NY, 10965; USA) (AA)

MRTVA BUDOUCNOST/ PANGS OF REMORSE, split 7"

(Insane Society/Dod Framtid/Adrabsurdum)

Czechoslovakian hardcore represent. If you're going to actively listen to modern hardcore, you can't pass up this foreign shit. They introduce elements musically & vocally that you just won't hear from a US band. M.B. sounded a little more pissed to me, but POR touched on some sick sounds, similar to France's Opstand. (SUM) (Insane Society; PO Box 6; 501 01 Hradec Kralove; Czech)

MUSIC

I'm fuckin' sick of music. (AA)

N is for Night Monkey

NASUM, "World in Turmoil", 7" (Blurred)

Japanese fastcore with a dark overtone. Punishing dual vocals, and very well developed music, especially compared with other stuff on the label. One of the better listens this time 'round. (SUM)

9 SHOCKS TERROR, "Earth, Wind & The Sheik Throwing Fire", 7" (River on Fire)

Ohio outfit, ex-H100s, similar in sound to Australia's Subversion, with outta hand guitar leads, total time capsule riffs and nearly legible vocals. Good stuff. (SUM) (River on Fire; PO Box 771296; Lakewood OH 44107; USA)

NO SIDE, "Depressing Day", 7" (H:G Fact)

More of the crazed take on '80s hardcore you've come to expect from Japanese bands. Has almost a UK feel to it, though. Those who reject modern crossover will really get into this stuff. (SUM)

NYARLATHOTEP (Demo)

This is noise. I don't know what to say except, "YAWN". Goodnight. (AA)

**is for Orangutan****OPSTAND/SEEIN' RED, split 7", (Praxis Records)**

Opstand give us more of what we want: Non stop insane bonobo core with paint peeling vocals. Seein' Red, while not usually up my alley, took me by surprise. They still keep an element of classic hc, but it sounds pretty brutal to me. (SUM) (Praxis Records; 27crs intendance; 33000 bordeaux; France)

PRETENTIOUS ASSHOLES/DANGERMOUSE, split 7", (Thug Life)

I like Pretentious Assholes' style of hc/grind. Its not formula. I don't like Dangermouse too much. (AA)

**is for Patas****PAINDRIVER, "The Truth...", 7", (Sound Pollution)**

Aside from being ex-Ulcer, this is sorta what you'd expect from Sound Pollution. Like the back cover sez: "Not Crust. Not Grind. Just Hardcore." Totally fast, totally pissed and the logo has a skull with nails in it. Cool. (SUM)

PAY NEUTER, "Dead Inside", 12", (Tee Pee)

Arizona tamarins who utilize the gap left by old Neurosis, while introducing some elements of modern hardcore crossover. Played at the right time, this LP broods and builds to a swirling fury where the swell from plodding to blur is almost unnoticeable. I'm into it (SUM)

PAY NEUTER, "Dead Inside", 12", (Tee Pee)

Totally raging metal influenced hc from Phoenix, AZ. This record kicks from start to finish. Listen to it in a rage. Its fun. (AA)

PEOPLE

I really don't like people. (AA)

PHOBIA, "Enslaved" 7" (Slap-A-Ham)

Political & grindy 7", different from Relapse stuff. Much better now. (AA)

PIG DESTROYER, (Demo)

Awesome Discordance Axis style demo. Everything sounds like D.A., especially the guitars and vocals. The drummer needs a little work, but hey, its a demo. It still rules. Scott Hull from Agoraphobic Nosebleed is the guitarist. This band has a promising future judging from these songs. (AA) (Pig Destroyer; 11218 Pope's Head Rd; Fairfax, VA 22030; USA)

PLANET OF THE APES (Pierre Boulle)

An amazing novel which destroys the movie. Its more interesting with many more details about ape society etc. I can't explain how awesome a read it is. You have to read it to understand the punishment. (AA)

PLANTABISS, "The Color of Foul Thoughts", CD, (Ety)

Cool mid-tempo hardcore with weird distorted vocals, overall pretty cool and interesting. (AA)

POTATOE of INJUSTICE, 'zine #1

Awesome hardcore 'zine from Arkansas, featuring Assfactor 4, Despise You & Avail. Its pretty funny. Definitely a great 1st issue. Keep it Up! (AA) (Robert Bell; 123 CR 320; Berryville, AR 72616; USA)

PRAPARATION H/JOHN BENDER, split 7", (Anthropomorphic)

Prap H relieves rectal itch with 4 soothing numbers that may end up peeling the skin off the rest of your body. John Bender breaks out with some lo-fi skatecore that put that unexpected smirk on my chops. Each comes with its own trading card. (SUM)

Benito Mane kept Copito de Nieve in his own home for four days, lining his cage with leaves, ferns, and sticks and feeding him wild fruits, stems and buds.

PRETENTIOUS ASSHOLES/DANGERMOUSE, split 7", (Thug Life)

2 Chicago area bands square off on this D.I.Y. collective effort. P.A. are totally brutal, blending heavier elements into their sound, while Dangermouse stick to an older hc formula. READ THE FUCKING BOOKLET! (SUM)

PUNISHMENT

I'm no stranger to the punishment of life. (AA)

**is for Queen of the Apes****QUADILIACHA, 7", (Denied a Custom)**

Awesome melodic hardcore with an Assfactor 4 influence. (AA)

**is for Rhesus Monkey****RECLUSE #E (?), 'zine, full size, 36pgs**

Interviews w/Stapled Shut, Gasp and a bunch more. Also contains Hong Kong movie reviews, pix of bands & pro wrestlers, reviews, ads and random clippings. His best so far. Send a buck or two to: Arty Flores; 5902 Valleywood, San Antonio, TX 78250, USA. (SUM)

R.P.O.D, "Cataclysmic Devastation" (Demo)

This is R.P.O.D.'s 2nd demo. They're from Queens NY and they rule. Old style hc/thrash that's not afraid to play fast. The vocals rule. I'd like to see this band release some vinyl. (87-10 Clover Pl; Hollis, NY 11423; USA) (AA)

RYE COALITION, "Hee Saw Duh Kaet", CD (Gern Blansten)

A great album by Rye Coalition. They venture into Shellac and Jesus Lizard territory on this one. The drum sound is incredible, as is the rest of the recording. A definite keeper, bro. (Gern Blansten; POBox 356 River Edge, NJ 07661; USA) (AA)



S is for Siamang

SAKE/SUBMISSION HOLD, "Unnatural Disasters" 12" (Hopscotch)

Both bands undertake female vocals, odd instrumentation (violin on one side, flute on the other!) and some innovative song writing. Most of it is on the abrasive side, but may take some by surprise. Those of us who appreciate being offered something new from time to time will find it hard to take this thing off the turntable. (SUM)
(Hopscotch Records; PO Box 1143; Cardiff, CA 92007; USA)

SCALP-LOCK, s/t 7" (Satan's Pimp)

Noisy hardcore from L.A. that's fuckin' good. (AA)

SCALP-LOCK, s/t 7" (Satan's Pimp)

Amazing garagey sounding doom punk from L.A. They've had a couple member changes since this, so they'll never sound the same, and you better check this out before it becomes legendary. You won't regret it. (SUM)

SCROTUM GRINDER, s/t 7" (Burrito)

Wow! A new band from Florida featuring Steve (Kosiba) from Assuck. Great fast hardcore with Assuck style guitar riffage and female vocals. I was totally fuckin' pleased. (Burrito; PO Box 3204; Brandon, FL 33509; USA) (AA)

SEEIN' RED/CATWEAZLE, split 10", (Wicked Witch/Kangaroo)

A double dutch super political apefest! Seein' Red dish out more of their patented hollandcore, for which I'm gaining more appreciation with each release. Catweazle deliver a more rock oriented attack, often brutal and usually somewhat heavy. Comes with a booklet that'll learn a chimp to ignore its surroundings. Aperific. (SUM)



SEVEN FOOT SPLEEN, "Boredom & Disease" 7" (Rhodhiss Records)

As soon as I put this on, I was completely destroyed. The sound of a bloated dejected orangutan who just fell out of a tree drags the A side of this thing almost to its end. Just before you decide to end it all, you're pummeled with a pseudo-crust attack that finishes the side. Side 2 continues with slightly faster-paced stuff, but the entire record sounds like they had diseased apes tune their guitars for them. Burly. (SUM) (Rhodhiss and /or Fuck Inane Records; 153 Duke St.; Granite Falls, NC, 28630)



SEVEN FOOT SPLEEN, "Boredom & Disease" 7" (Rhodhiss Records)

Out of NC come the mighty 7ft. Spleen with an amazing debut 7". Slow and fast mix with heavy bottom end and brilliant lyrics. Similar to Eyehategod and Grief with metal guitar riffs. There's also a St. Vitus influence here. Keep up the good work, Seven Foot Spleen. (AA)

16, "Blaze of Incompetence" CD (Pessimiser/Theologian)

Suitable follow up to their previous CD. Perhaps a bit darker and heavier, with the introduction of more doomy elements. The lyrics are some of the most dismal you'll find, and one of the most pleasing aspects of this release: "Stoned and poor / all time is gone...". Definitely music for losers. (SUM)

SOCIETY OF JESUS, "Dei Miracoli", 7" (SOA)

Insanely fast and intensely brutal mania from these "anti-religious str8 edge heroes" from Italy. Completely crazed drumming could account for its being touted as "political-grind", but with the lyrics in Italian and the music mostly riff oriented, I'd be more inclined to call it murquiscore. (SUM)
(SOA c/o Paolo Petralia; V. Oderisi da Gubbio 67/69; 00146 Roma; Italy)

SO WHY WORRY? # 2, 'zine, 40 pgs, full size

Gil Worry, student of the self-hate philosophy, returns with "the second coming" of this fine read. Unlike most cut 'n' pate 'zines, this one actually has substance. Tons of interviews (Toadliquor, Gasp, Excruciating Terror & lots more), lotsa pix, reviews & cartoons. Give the kid a couple bux for his trouble. (So Why Worry? c/o Gil Russel 1107 S. Bruce; Monahans, TX 79756-5511; USA) (SUM)

STACK, "Mondonervaktion", 7" (Crust)

I'll just come straight out and say this is some of the best stuff I've heard from Stack yet. Great pace changes, a good recording, and their patented schizophrenic baboon sound all comprise an extremely strong release from this German band. (SUM) (Crust; PO Box 8511; Warwick, RI; 02885; USA)

STIKKY, "Spamthology" CD, (Sound Pollution)

Ahh yes, finally a Stikky CD. When I was a little punk kid and all my friends worshipped NYCH, all I wanted was for Infest, PHC and Stikky to play in NYC. It's a shame Stikky and the others never came, but at least I had the records. Essential CD for all you new jack posers. (AA)

SUPPRESSION/DAHMER, split 7" (Yellow Dog)

Suppression return with more chaotic capuchin core. 5 tracks, some noise, lotsa punishment. The title track blew my simian mind. Dahmer spread more of their homicidal extremecore. Similar to their 7" on Spineless, but a little more riff oriented. Good shite. (SUM)
(Yellow Dog; PO Box 55 02 08; 10372 Berlin; Germany)

SWALLOWING SHIT, "Love is the act of being moved...", 7" (Commode)

Awesome Canadian fastcore band with insane changes, shitrunning guitar vs. bass work and vocals that fit perfectly. Similar to Ire or some of the newer Rorschach bands, but stands on its own. Don't skip this one. (SUM)

SWEET DIESEL, "Wrongville" CD (Gypsy)

S.D.'s 2nd LP is truly great. Total rock and total uncompromising guitars. Fans of AmRep stuff should check it out. My favorite song is "California Lays in Ruins". (AA) (Gypsy; 740 Broadway; New York, NY 10003; USA)

SYSTRAL/ACHEBORN, split 7" (Trans Solar)

A slightly more metallic Systral returns to claim our souls. Despite the almost unbroken speed, they still fit in the clashing guitars that make them so fucking awesome. Acheborn, also from Germany, takes on a somewhat more straight forward attack, but manages to maintain the homeland sound that makes this chimp grin. (SUM)
(Trans Solar; Bismarckstrasse 6; 56068 Koblenz; Germany)

SPAZZ

is for Spazz (duh)

There were only 5 Spazz records this time, hopefully they'll get back up to par soon

SPAZZ/SUBVERSION, split CD (Deported)

2 years in the making and well worth it. This is like digging up a Spazz time capsule. Not only do you get an 8 minute instrumental from 'em, but you get female vocals on one track, and Mike Coykendall's banjo on a song that pokes fun at the Aussies. Subversion is an awesome hc operation from Australia. Their best stuff is the '94 7" and that's on the CD as bonus tracks, so you get it all. It's definitely worth owning, but good luck finding it. (SUM) (Deported; PO Box 4155; Richmond East, VIC; Australia, 3121)

SPAZZ/BLACK ARMY JACKET, split 7" (Dogprint)

Orig. came w/Dogprint #9. Spazz's 5 tracks include 1 instrumental, 1 tribute to Ahm Le, who happens to be totally pro-simian and anti-human & 3 cover tunes. Getting tired, boys? Actually, I was pretty pleased with their material. B.A.J. coughs up 5 chunks, including a tribute, done in Spazz style, to a guy who terrorizes Earth Crisis. This ain't something you wanna miss. (SUM)

SPAZZ/LACK OF INTEREST, "Double Whammy" split CD (Deep Six)

The almighty Spazz hands us 6 tracks of their brand of fastcore. Best song is "Gilman 90210". Lack of Interest gives us 6 tracks of their Infest/Negative Approach style hardcore. They've improved quite a bit. This CD also includes excellent live sets by both bands. Worth it, Champ! (AA)

SPAZZ/LACK OF INTEREST, split 7" (Deep Six)

Spazz continues to go ape with the cover tunes. There are some good originals on here, too. This is some of the best Lack Of Interest stuff out to date. I was totally caught off guard. The CD comes with an entire live Spazz performance and some live LOI stuff, too. Great. (SUM)

SPAZZ, "Sweatin' to the Oldies", CD (Slap-A-Ham)

64 of Richard Simmons' favorite tunes to tighten your buns to, including a Negative Approach cover. Comp trax, outta print stuff and some previously unreleased tidbits. Good apethology. (SUM)

SPAZZ, "Sweatin' to the Oldies", CD (Slap-A-Ham)

An absolute gem of a collection and a great way for all you non-believers to be knocked on your ass. This is just the tip of the iceberg, because they put out a new record a week. This was the soundtrack to me moving. (AA)

SPAZZ/JIMMIE WALKER, split 7" (Mysterious German release)

A Phat split w/ fastcore kings Spazz (Live on KFJC) teaming up with the man Jimmie Walker doing "Abadaba honeymoon" (a song about monkey love) (AA)



is for Tamarin

THO KO LOSI, "Not at total war...yet", 7" (Ben Johnson)

Another punishing yet defunct operation from Phoenix. The name refers to a mythical half-man, half-monkey type creature from Soweto, Africa, so you know its good. Similar to Assuck, but with more slow parts and, of course, the obligatory anti-christian titles ("Don't blame me, I didn't vote for Jesus") and samples (Clancy Wiggum: "Where's your Messiah now, Flanders?") (Ben Johnson Records; PO Box 27073; Phoenix, AZ 85061; USA) (SUM)

THUG/GREEN MACHINE, split 7" (Bovine)

Thug return from vacation and deliver a brisk ass kickin'. 3 new songs and all of them will reach down your throat and grab a snack, so eat good. Japan's Green Machine roll up with their crazy steering mechanism and deliver 2 riff laden stonerfests that'll send you packin'. Eyehategod meets Fu Manchu with a twist that only the Japanese could muster. Damn. (SUM)

THUG/GREEN MACHINE, split 7" (Bovine)

A perfect split 7". Thug unleashes holy hell with their Spazz/noise influenced mayhem. GM dish out utter groove/punishment with the Japanese Eyehategod slant. Both are totally uncompromising and relentless in power and damage. It will bring you down. (AA)

TOADLIQUOR, LP, (Soledad)

This is really old but I've been listening to it a lot. Its the ultimate torture. A record of pure and unadulterated punishment. As slow as shit. If you like that stuff, this LP will instantly bend your feeble mind. Seek this out. Its worth it. Trust me. (AA)



TOMSK-7/BORIS, split 7" (Bovine)

Totally amazing stuff from Tomsk-7. Their rhythm section used to be in Fork, but you wouldn't exactly know that after hearing this. Female vs. Male vocals are a bonus. Boris do another take on the '91/'92 era Melvins, with a bit more of a psychedelic twist and a warped aspect that lets you know that they are in fact from Japan. (SUM)

TOMSK-7/BORIS, split 7" (Bovine)

Thank you for the continual Ear Damage, Bovine. Boris = Torturous punishment. Tomsk-7 = The piercing grind. (AA)

THE STRUGGLE #6, 'zine, full size, 16pgs

Chicago area 'zine, focusing more on scene unity & politics than just music. Quite an eye opener & a good read. Send a buck to C.S. Productions; PO Box 29556; Chicago, IL 60629; USA (SUM)

TUMULT, "The Heroic Bloodshed E.P.", 7" (Defiance)

I was gonna say this was Germany's answer to Spazz, but it started getting faster, harsher and maybe a little more metal. The vocals are way more carcinogenic, too. Not like most German stuff, but good just the same. They DO rip-off the Slap-A-Ham logo and it DOES say "Kung Fu Hardcore" in the cover, but they're not really Spazz rip-offs. (SUM) (Defiance Records; Ritterstr. 50; 50668 Koln; Germany)

U

is for Uakari

UNANSWERED/ENTROPY, split 7" (Figure Four)

Unanswered are quickly becoming one of my new favorites. Awesome off-timing and pace changes that will rip every hair out of your head. Great shit. Entropy are a bit more straight forward, with a twist of metal to make it interesting. An altogether tasty split (SUM)
(Figure Four; PO Box 175; Walpole, MA 02081; USA)

UNHOLY GRAVE, "Terror" 7" (Blurred)

Lo-Fi, multi-vocal loopiness. Rabid baboons sinking their teeth into the still flailing body of fascism. A different take on Japanese fastcore that shouldn't be missed. (SUM)

UNIT 11:74, s/t 7"

(Spiral Objective)

When I first heard this, I couldn't believe how fucking good it was. Besides Nation of Hate, all I'd heard from Australia was grind, and this made that stuff sound like total shite. I was totally blown away by some of the structure and thought put into their style, which would have otherwise been the work of just another good hardcore band. This rules. (SUM)

(Spiral Objective; PO Box 126; Oaklands Park; South Australia, 5046)



UNIT 11:74/FMD, split 7" (Spiral Objective)

More technical koalacore from Unit 11:74. I can't put my finger on any specific element that makes them so awesome. The vocals rule, the guitar tones annihilate & the drummer fucking punishes. I guess that's enough. FMD is a Tennessee band that drops some blazing hardcore with devastating lyrics. Their style is a little more straight ahead, and you can kinda tell it was recorded in a backyard, but the overall sound is worth checking out. (SUM)

UNRUH, "Misery Strengthened Faith", LP (King of the Monsters)

Awesome full length from this phoenix powerhouse. Could be raging hardcore, could be metal. Either way you get your tongue soldered to your teeth with scalding sonic lead. Brilliant musicianship. (SUM)

UNRUH, "Misery Strengthened Faith", cass. (Feast & Famine)

Cassette version of the forthcoming LP and boy is it amazing. It's totally metal right down to the double bass and intricate guitar work. Music for the totally miserable. Like me. (AA)

V

is for Vervet

VIOLENT HEADACHE/EXCRETED ALIVE, split 7" (Blurred)

2 Spanish grind bands on a Japanese label. Fuck yeah. VH starts off with some horrible crap, making fun of grunge. After that, they go into their patented punk/thrash. Not their best, but OK. Excreted Alive take things to a whole new level on their side, though. Totally lo-fi, with vocals that sound like a stuck pig. Monkey likey. (SUM)

W

is for Wooly Monkey

WELLINGTON, "Thank You Jesus", LP (Fetus)

An LP full of post-Rorschach style damage. Slowed down and full of hate, Wellington pummell you with total hate core. "Thank You Jesus" is a brilliant title and this is a brilliant, yet underrated LP (AA)

WOJCZECH/SARCASM, split 7" (Hammerwerk)

Wojczech slough off more of their Euro-crust/grind. The higher vocals make it worth a listen. Sarcasm are less grind, more crusty, but still with an element of straight up hc that keeps it from going stale. The cover folds weird, too, just as an extra treat. (SUM)

(Hammerwerk; Allerheiligenplatz 11/37; A-1200 Vienna; Austria)

WORD SALAD, s/t 7" (Prank)

Somewhat Neurosis influenced fastcore from the desert. Lots more blasts and less frills on this machine, though. Quite a change from the last 7", and I'd have to say I'm more into the now sound. (SUM)

Y

is for Yeti

YOUR BAND

You should quit your shitty band. (AA)

YUM YUM TREE, CD (Creation Records)

Blistering punk with biting female vocals. They kind of sound like Divisia without the crossover. (AA) (3202 21st Ave; Brenton FL 34205; USA)

Compilations

"A Benefit for the Reno Food Not Bombs" 7" (Ahimsa/Six Weeks)

A pot luck comp of 6 West Coast bands, some brutal, some not. Hometown faves GOB take the cake, but there's bound to be something on here for everyone. The booklet inside explains a lot for those who are still too brainwashed by capitalism to understand the folly of food ownership. Worth looking into. (SUM)

"Atrocity Government Culmination", CD (Grand Theft Audio)

Awesome comp featuring 4 different type bands. URBAN DK (hc/punk), THE DREAD (punk), CRIPPLE BASTARDS (grind/hc), and P.E.L.M.E. (weird hc). All in all this is a really cool and diverse comp. Check it. (AA)

"Awakening", CD (Dwell)

A comp featuring bands w/ female members. There's 11 here and 8 of them completely suck shit. The 3 good bands are THORR'S HAMMER, DAMAD and NOOTHGRUSH. Those 3 tracks fuckin' rule and I listen to them a lot (AA)

"Complacency", 7" (Tuttle)

Definitely my comp. pick of the issue. SYSTRAL start it off with one of the best tracks I've ever heard in my miserable life. HIS HERO IS GONE then step in with a track of their patented powermandrill. The comp would have won with those 2 alone, but it goes on to feature DEFAULT, SUPPRESSION, CODE 13 & SUFFER. Not to be missed (SUM) (Tuttle; PO Box 8985; Minneapolis, MN 55408; USA)



"Deadly Encounters", 7" (Agitate 96/Kill Music)

The biggest little comp in the world, 2 years in the making and well worth the wait. I won't name every band on here, but I'll tell you that SPAZZ & CROM tie for best song title. The other 9 bands dish out beatings as well. Not the cream of the crop, but pretty close. Good comp. (SUM) (Agitate 96 c/o Richard Ramos; 11479 Amboy Ave.; San Fernando, CA 91340; USA)

"Deadly Encounters", 7" (Agitate 96/Kill Music)

One of my favorite comps of '97. I love good 7" comps! Brilliant tracks by A.C., SPAZZ, CROM, CHARLES BRONSON, DROP DEAD, L.O.I., and BAD ACID TRIP make this mandatory. If you like real hc, get it, dummy! (AA)

"Enlightenment", 10" (Soledad)

Trippy and amazing comp. Most of it is pretty overweight. I wasn't too impressed with the THRONES, SPACEBOY was interesting, LICE was a pleasant surprise, and the TOADLIQUOR song on here blew me away. (SUM) (Soledad; 120 State NE #236; Olympia, WA 98501; USA)

"Fiesta Comes Alive!", 12"/CD (Slap A Ham)

All hail Chris Dodge for the genius of this CD. Fiesta Grande #1-5 captured live on CD. I was surprised by the great quality of some of the bands live recordings. There are too many bands to mention, but its 40 tracks of hc, grind, thrash, powerviolence, whatever. The package is great w/color pictures. You must own this CD and feel the total power of Fiesta Grande, baby! (AA)

"Hard Sound vol. 1", CD (Trainwreck)

A vicious comp compiled by Tom of trainwreck recording studios. Amazing tracks by GOB, NOOTHGRUSH, BENUMB, AGENTS OF SATAN. All the other bands are good too: BROS, JIBB, JENNY PICCOLO, SHEDWELLAZ (DIY Hip Hop) and DEADBODIESEVERYWHERE. The booklet has quality pics of the bands, which is something that is often neglected in this genre. (AA)

"Masters of Misery", CD (Earache)

I'm of the opinion that nobody can touch Black Sabbath, so why try to cover them? I know they're a big influence on a lot of bands, so I understand, but a lot of bands failed on this comp. The only bands I allow to live are CATHEDRAL, SLEEP, IRON MONKEY, FUDGE TUNNELL and A.C. (AA)

"More Noise by Nice Boys", 7" (Insane Society)

Fucked up sounds from all over the planet. Mostly bands I'd never heard of, but also includes awesome stuff from AGORAPHOBIC NOSEBLEED and MRTVA BUDOUCNOST. The label on the A side is a guy climbing up on a chair and the B side shows him hanging. That rules. (SUM) (Insane Society Records; P.O. Box 6; 501 01 Hradec Kralove; Czech Republic)



"No Fate vol. 3", CD (H:G Fact)

Another hc-from-around-the-world type comp from Japan. As usual, there's a lot of crap on here, but also without fail, theres a few gems to be found as well. ENVY, EBOLA, BLACK ARMY JACKET, SEVEN FOOT SPLEEN... There's a bunch. See for yourself (SUM)

"Possessed to Skate", 12" (Pessimiser)

You'd think this would be a good comp with Spazz and Despise You on it, wouldn't you? Wrong. This is an awesome comp with not just those 2, but 5 other bands. UNANSWERED PRETENTIOUS ASSHOLES blew me away, but the whole damn thing kicks tight douc hiney (SUM)

"Possessed to Skate", 12" (Pessimiser)

Fucking brutal comp. Here's the run down: CHARLES BRONSON (Maniacal hc, great stuff), SPAZZ (Some of their best material yet), ASSHOLE PARADE (Excellent. Sounds like Cryptic Slaughter), PRETENTIOUS ASSHOLES (Cool grindy hc), UNANSWERED (Cool sped up Rorschach style), PALATKA (Not my thing, but OK), DESPISE YOU (More metal and more amazing). This comp destroys! (AA)

"Reality part # 2", 12"/CD (Deep Six)

ASSHOLE PARADE, DYSTOPIA, INFEST(!!), SPAZZ, DESPISE YOU (Suicidal cover, YES!), GASP, SUPPRESSION, NOOTHGRUSH, MITB, CAPITALIST, BAD ACID TRIP, an absolute must get! 'Nuff said! (AA)

"Snarl Out Two", 7" (Slightly Fast)

11 bands, 8 of which are Japanese, lay waste to 7 inches of vinyl. I won't pretend I went ape over everything on this comp., but it was crazed enough to make me pleased I bought it. The Discordance Axis stuff is a horrible live recording, so don't expect much from them. IRF is the definite winner on this'n. (SUM) (Slightly Fast; 303-34 Ogura; Maizuru; Kyoto-Pref; 625; Japan)

"Southeast Hardcore, Fuck Yeah!!", 7" (J & K)

Every band on this thing rules. I was especially pleased with EURICH, of whom I'd never heard before. The other bands are PALATKA, CAVITY, ANSOJUAN, ASSHOLE PARADE, END OF THE CENTURY PARTY & IN/HUMANITY. Awesome fucking comp. (SUM) (Jason & Kurt; PO Box 13673; Gainesville, FL 32604; USA)

"Speed Freaks 2", 7" (Knot Music)

Six bands, all deserving of the title name, tweak, gack and glitch their way through this one. Some of the bands take a goofy approach to their music, but all demonstrate some degree of brutality. For some reason, END OF THE CENTURY PARTY stood out for me, but AGORAPHOBIC NOSEBLEED was a close second. (SUM) (Knot Music; PO Box 501; South Haven, MI; 49090-0501; USA)

"Violence, 8" flexi (Six Weeks)

A great capsule of modern Japanese hc, with half the bands and the same cover artist as Snarl Out 2. REAL REGGAE, NICE VIEW, ARGUE DAMNATION, NO THINK, FLASH GORDON & ONE SIZE FITS ALL collectively dish out the goods on a very well put together comp. (SUM) (Six Weeks; 225 Lincoln Ave.; Cotati, CA 94931; USA)

"Violence, 8" flexi (Six Weeks)

A compilation of 6 Japanese fast fuckin bands. All the bands rip. A great compilation. (AA)

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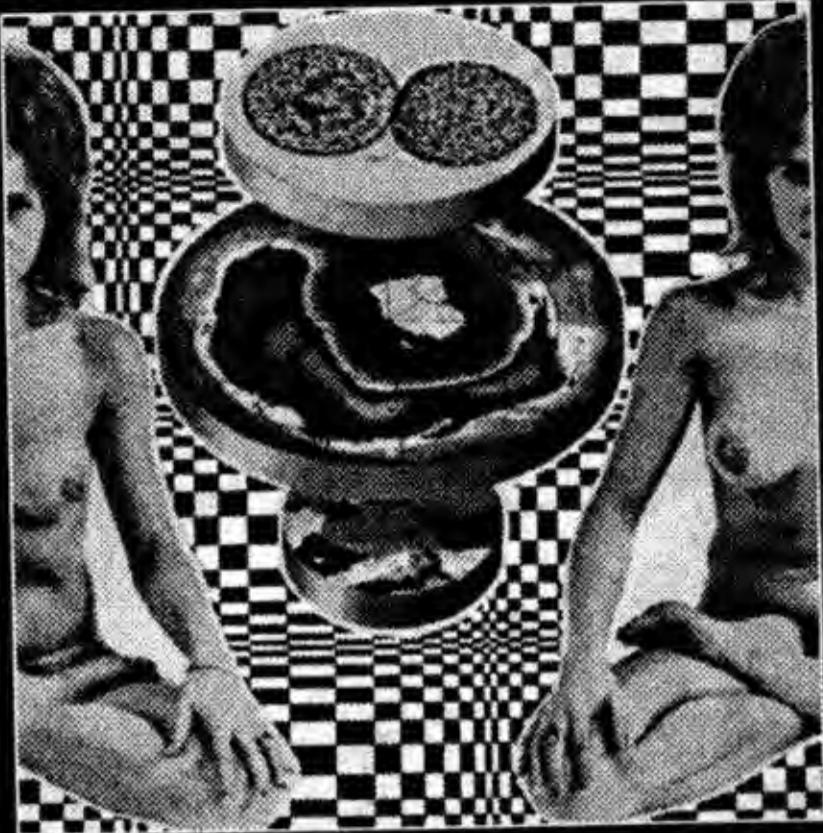


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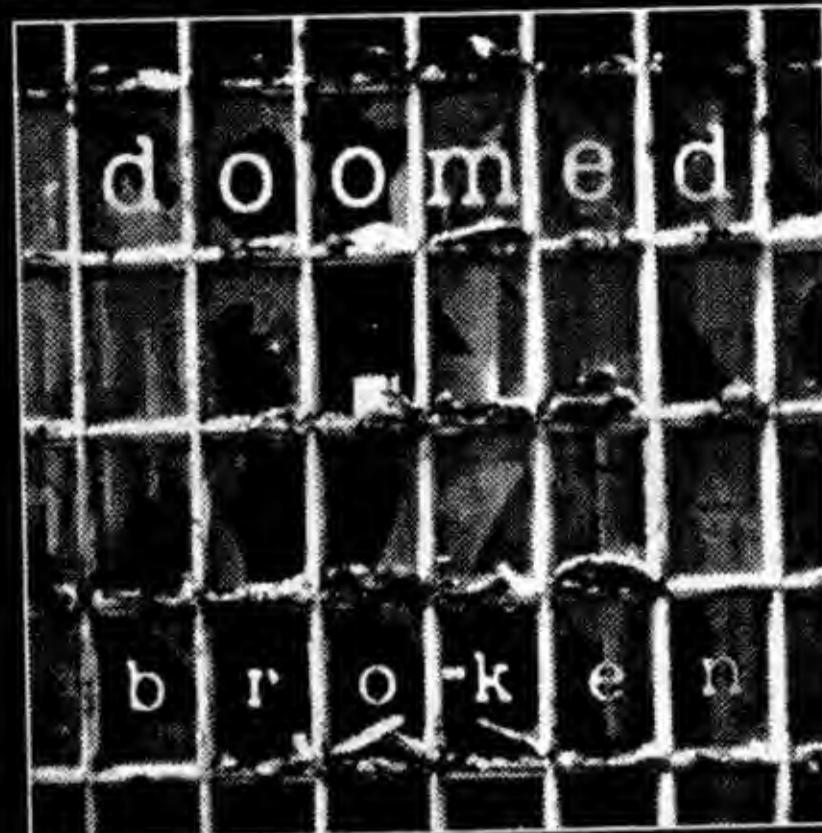


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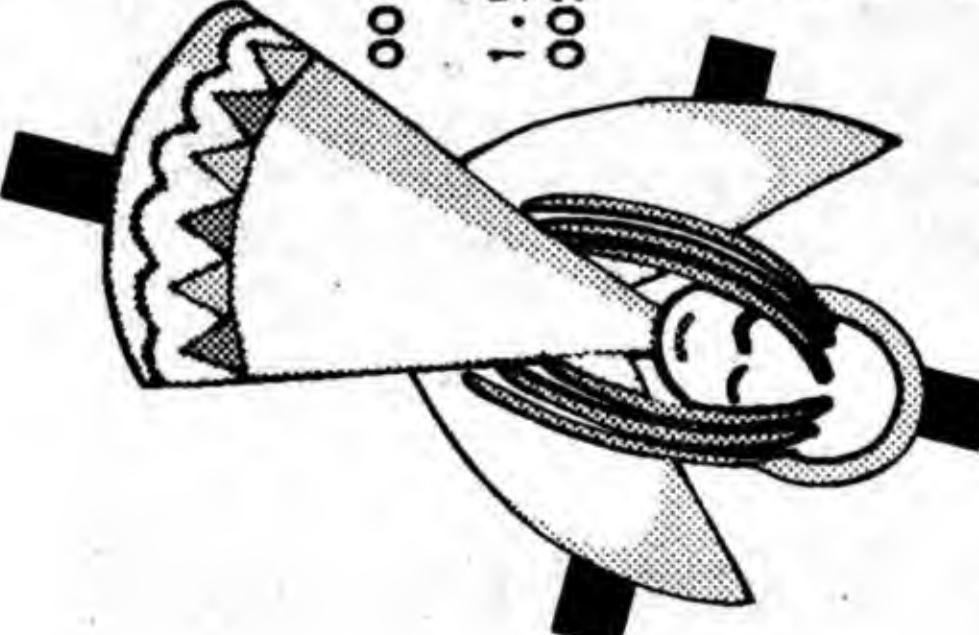
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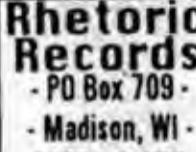
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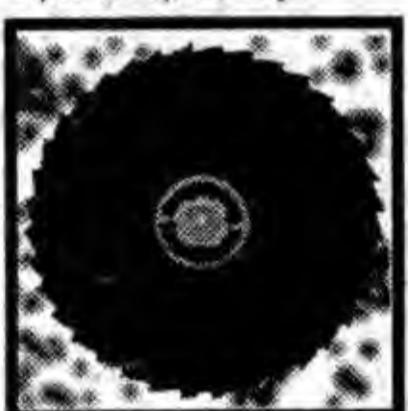
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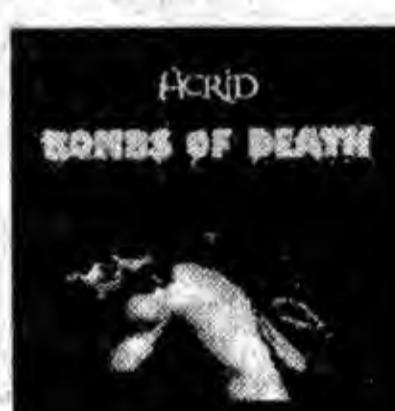
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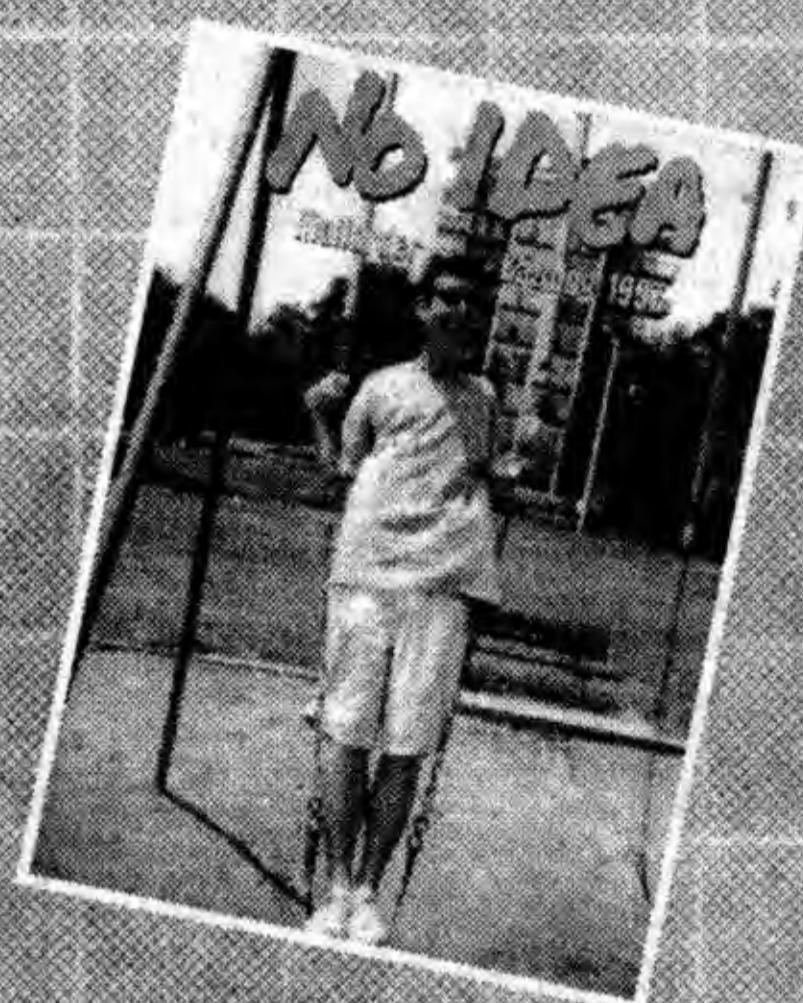
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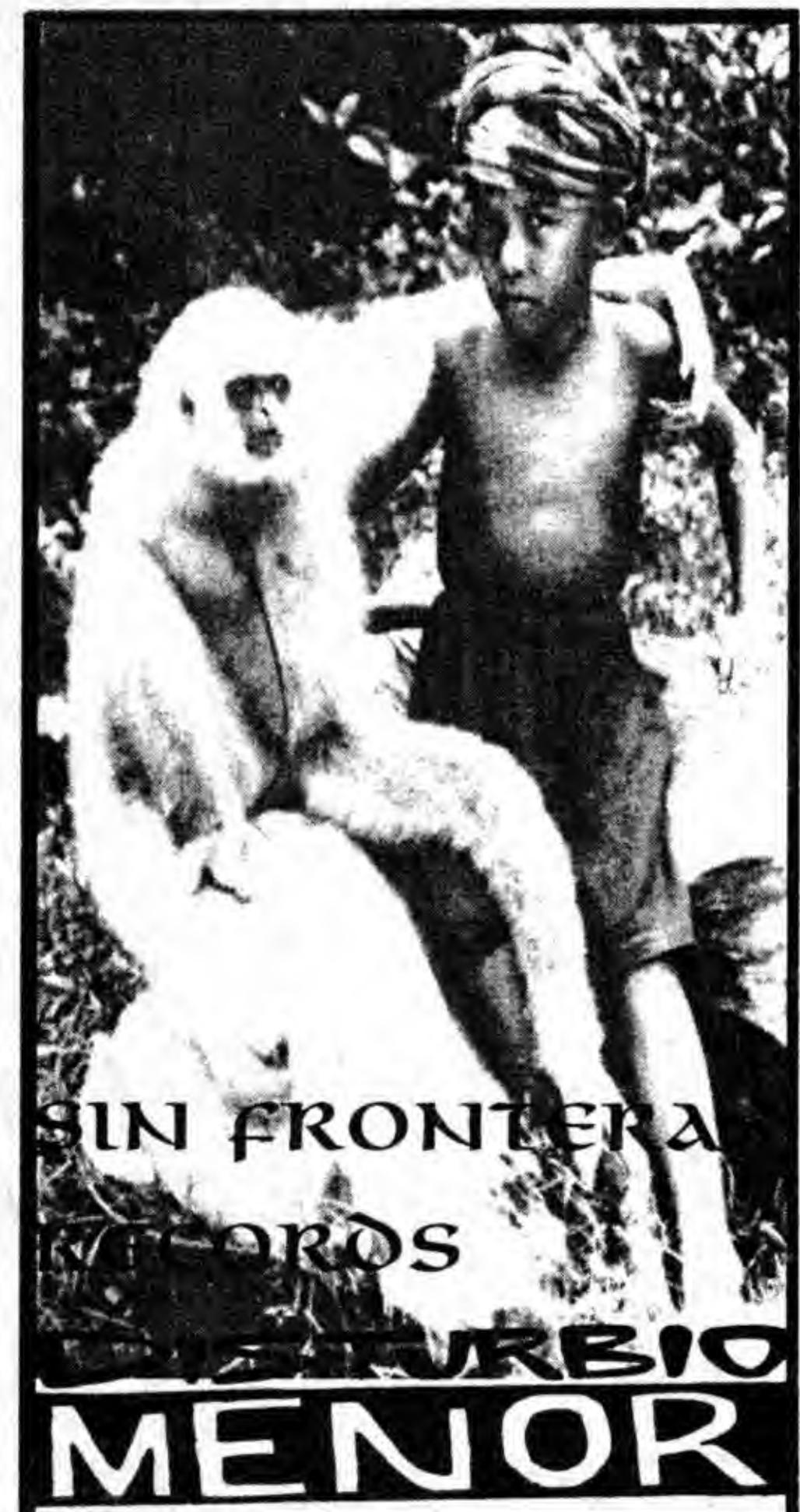
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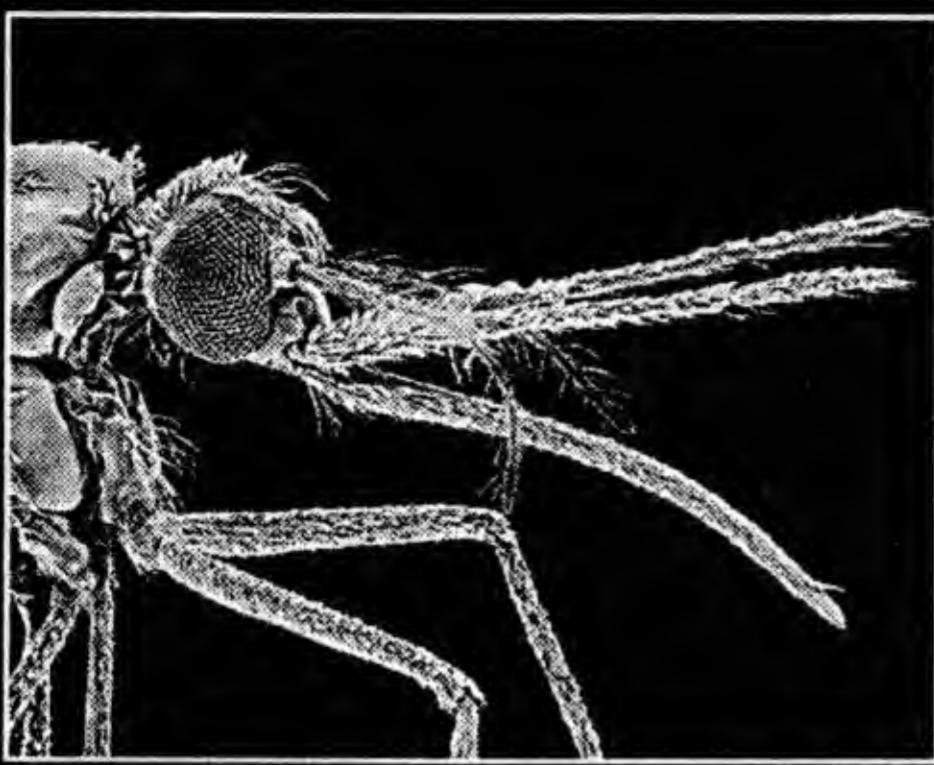
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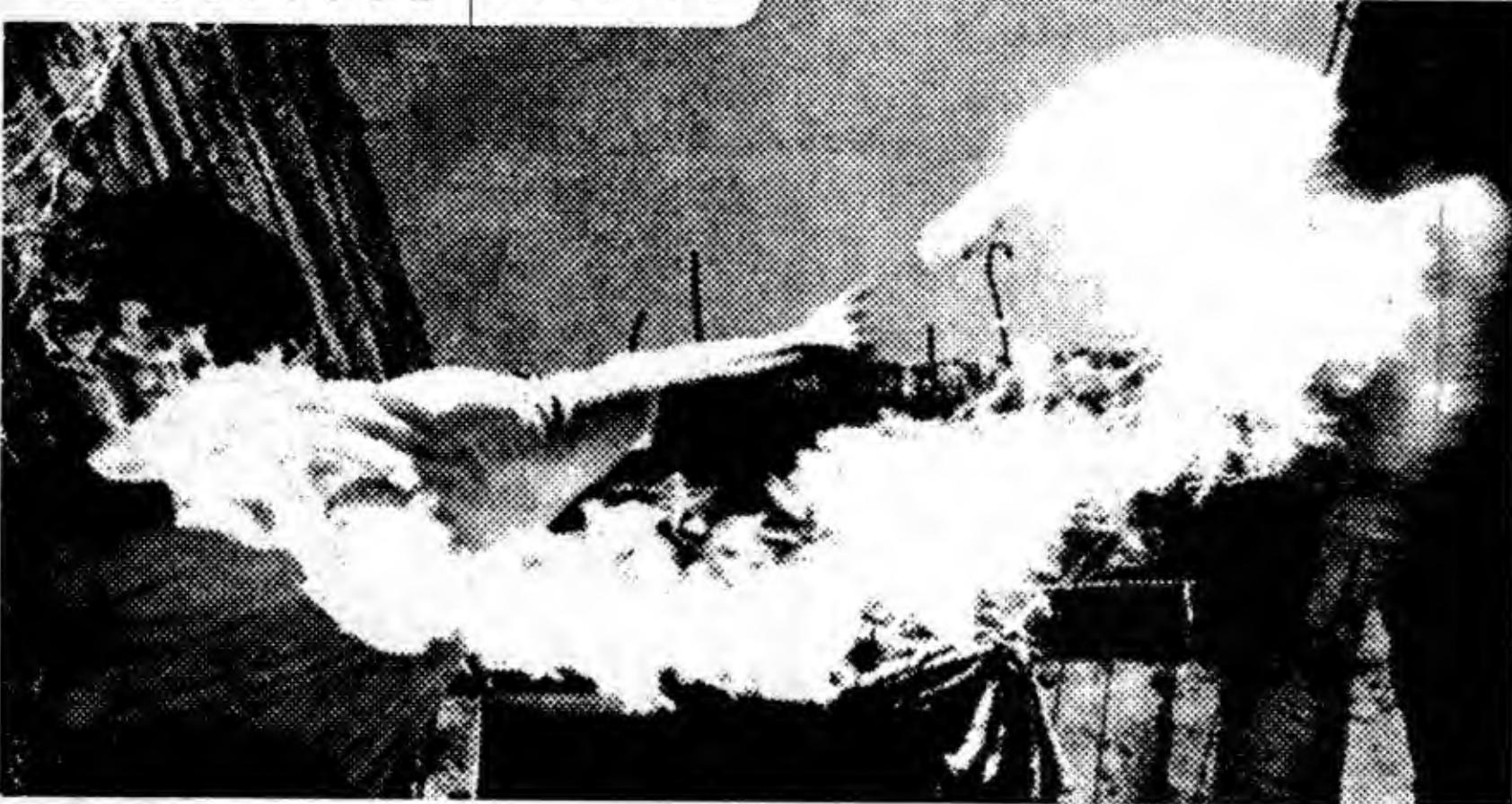
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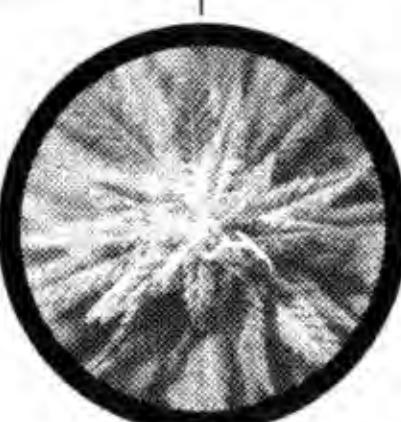
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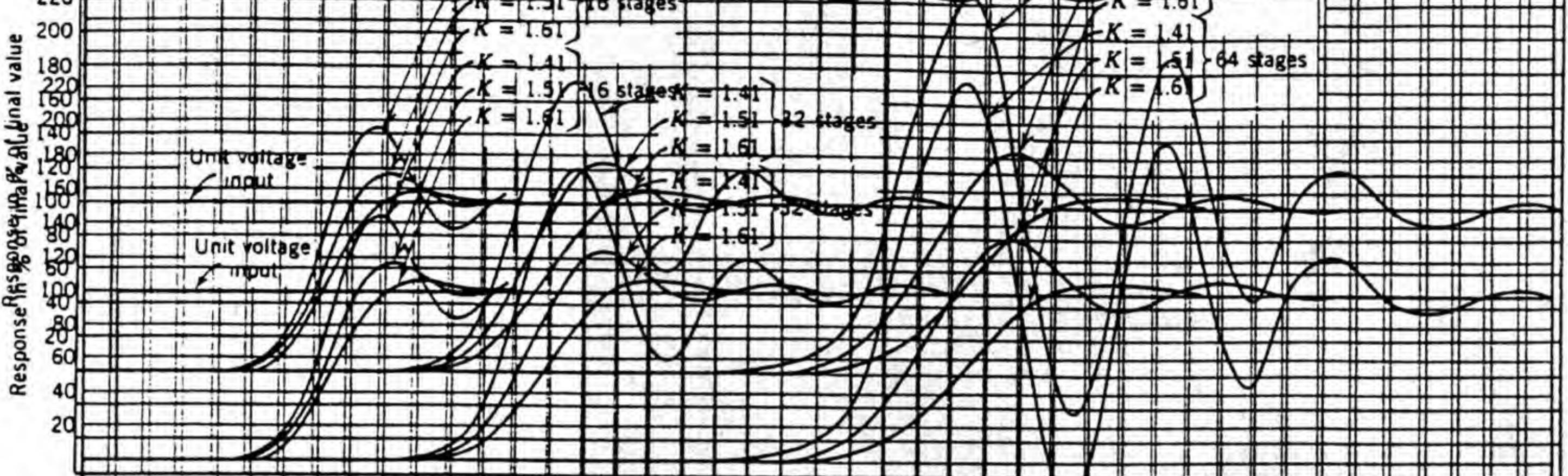
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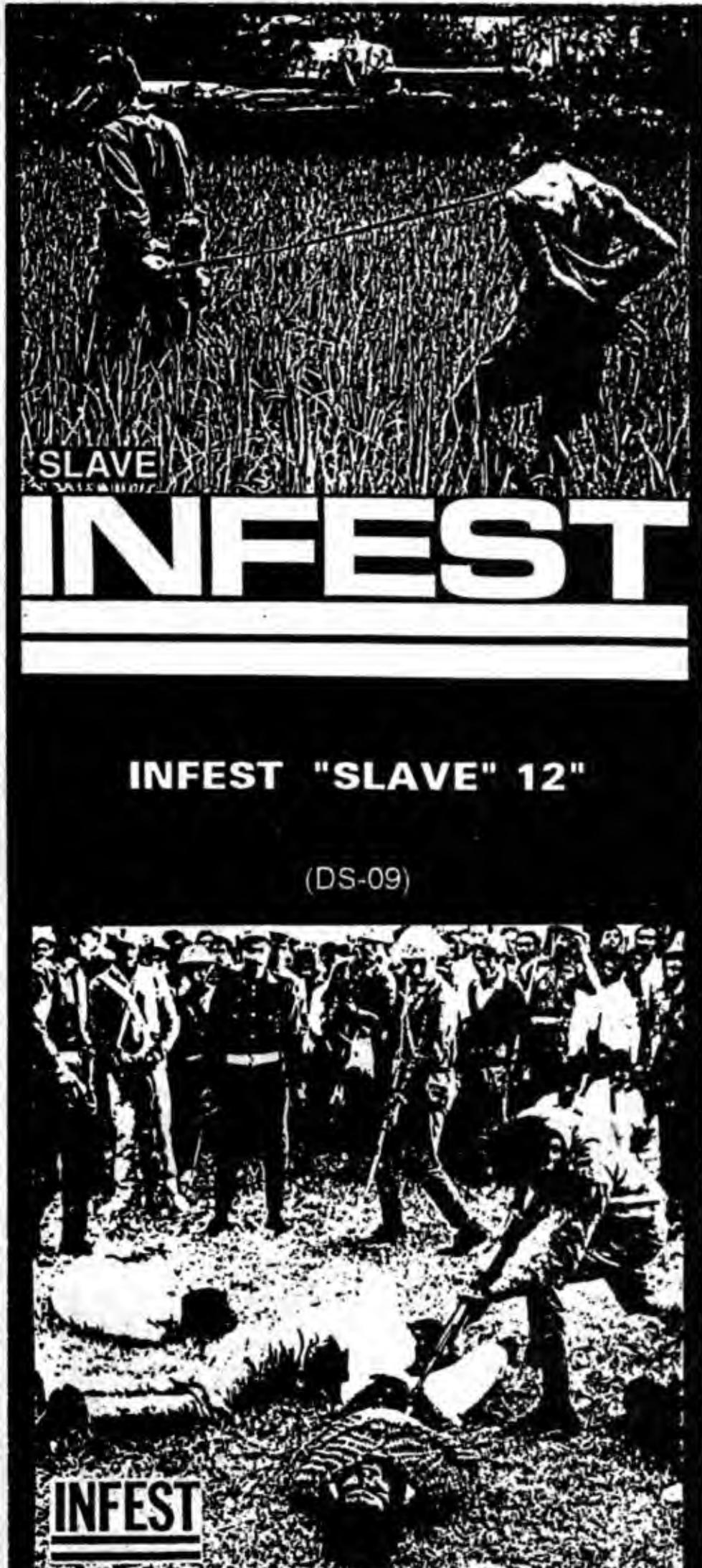
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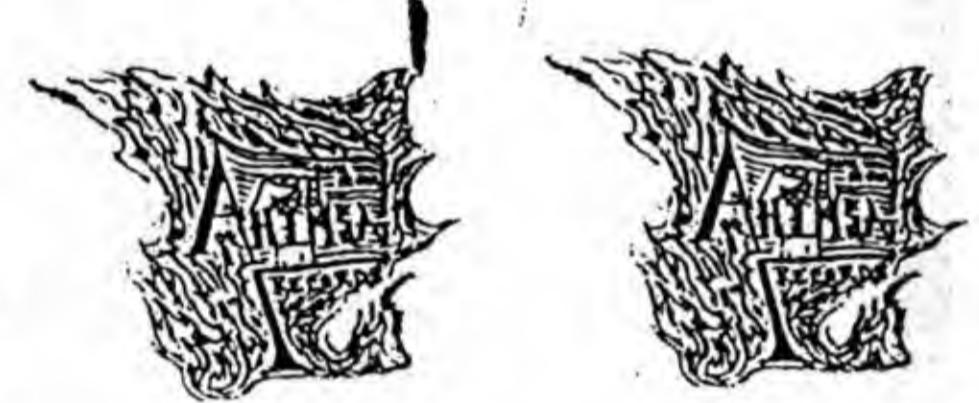
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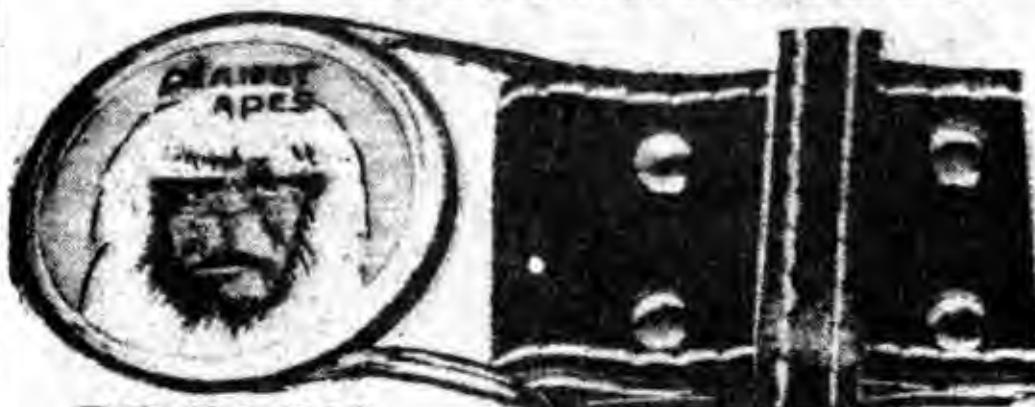
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stitch polished edges
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WITH

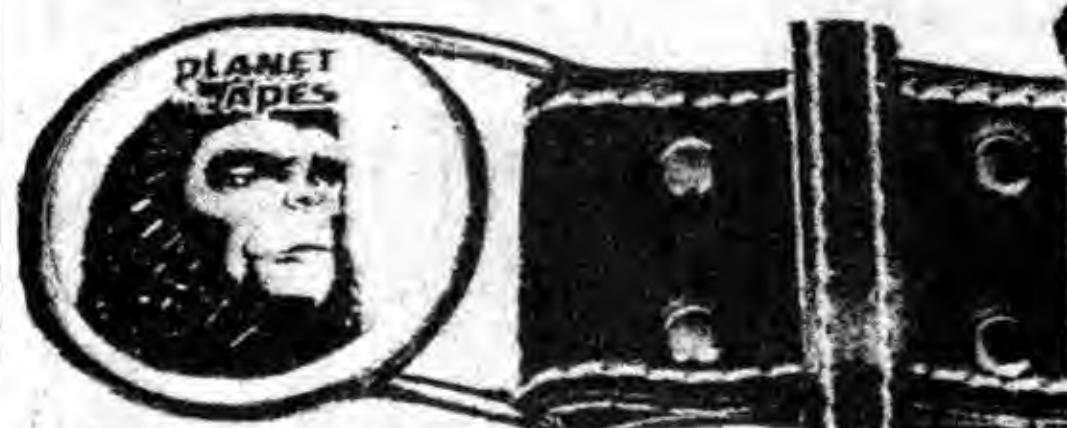
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GO APE!

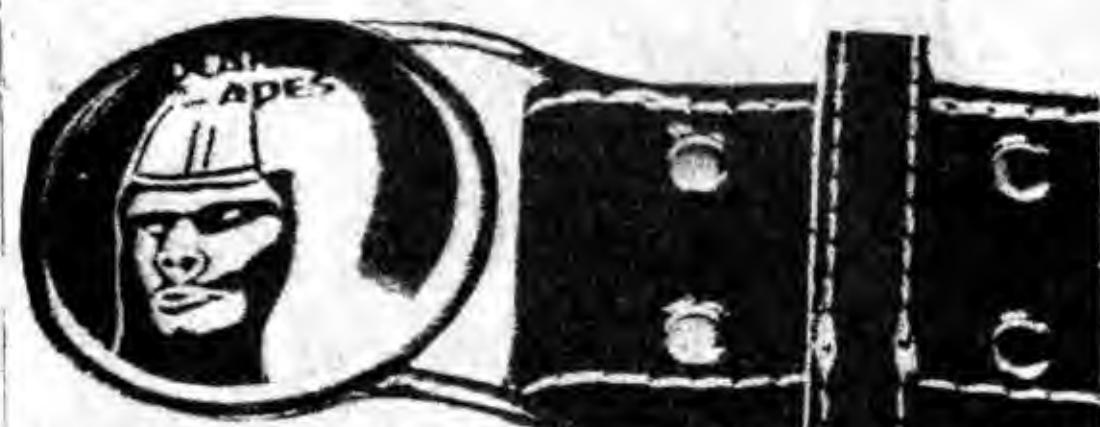
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